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VI No. 4

APRIL, 1919

Price, 10 Cents

CAMERA CRAFT



SAN FRANCISCO
CALIFORNIA

Monomet

The Developer of the Present

MONOMET IS THE ONLY DEVELOPING
AGENT IDENTICAL WITH METOL
IN RAPID, ENERGETIC ACTION

MONOMET develops in the same time as Metol and gives the same characteristic richness and quality—with a tendency to more brilliancy. This fundamentally essential point many are endeavoring to secure by the addition of a caustic alkali, as an accelerator, to developers of the paramidophenol class—which always tends to rob the print of the typical richness required in prints on developing paper.

MONOMET has been tried out thoroughly in comparison with other modern developers and its results are unquestionably superior.

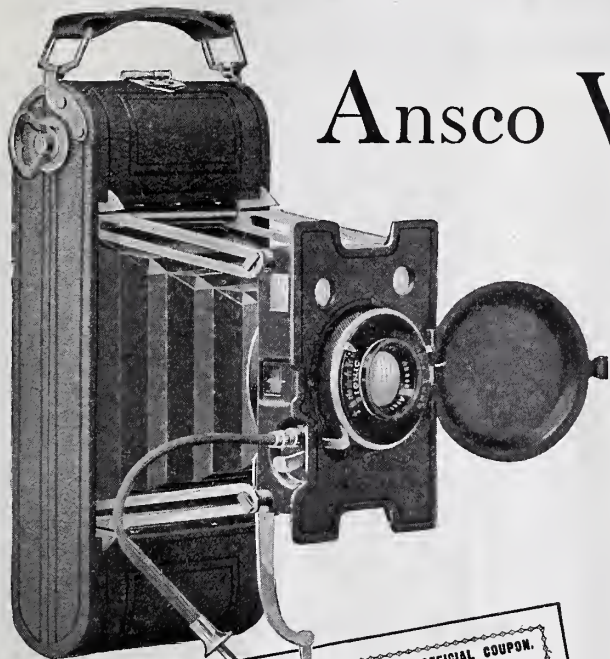
MONOMET sepias are identical with those produced from prints developed with Metol.

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One-pound container	- - - - -	\$22.50
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ANSCO COMPANY Binghamton, N. Y.

The Gift of Gifts at All Seasons



Ansco V-P No. 2

TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera—and now that hostilities have ceased and the censorship lifted, Ansco Cameras will be called for more than ever.

That the Ansco V-P No. 2 is the choice of the boys “over there” is well shown by the following letter from one of them:

Approved by War Dept.
Approved by P. O. Dept.

AMERICAN EXPEDITIONARY FORCES
CHRISTMAS PACKAGE COUPON

FOR: **Athey, E.C.** (Name)
Sgt. Maj. (Rank)
Att. Casual Co. # 1, General Headquarters, APO 706. (Company)
153024 (Army Serial Number)
706. (Arm of Service)

PASTE THIS COUPON ON THE PACKAGE

DIRECTIONS: One Christmas package not heavier than 3 pounds and not larger than 9 by 4 by 3 inches will be carried free from Hoboken, N. J., to each American soldier in Europe. Standard boxes of these dimensions will be furnished, upon application, by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal laws from transmission by mail. **PACKAGES NOT CONFORMING TO STANDARD FURNISHED BY RED CROSS WILL NOT BE ACCEPTED.** This coupon is authority for any postoffice to accept on or before November 20, 1918, a Christmas package conforming to the above regulations for the soldier named hereon. Postage to Hoboken, N. J., must be prepaid.

THIS COUPON MUST BE PASTED ON THE PACKAGE TO SECURE ITS TRANSMISSION

A. G. PAYNE DERE, G. H. Q. A. E. F., 1918.

ANSCO COMPANY,
Binghamton, N. Y.

Somewhere in France
October 4, 1918.

Gentlemen:—The enclosed cut of an ANSCO Camera, together with Money Order for \$27.50 and Christmas package coupon, tells what's wanted—ANSKO V-P No. 2, with F 6.3 lens. Stick the coupon on tight. No writing necessary.

Sincerely,

EDGAR C. ATHEY.

ANSCO COMPANY, Binghamton, N. Y.

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1 9 $\frac{1}{2}$ -in. Goerz Dagor, looks like new.....	for	65.00
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1 12-in. Goerz Dagor, same as new.....	for	95.00
1 7-in. Carl Zeiss Tessar IC, same as new.....	for	58.50
1 7-in. Goerz Dagor in Volute shutter.....	for	50.00
1 7-in. Wollensak Velostigmat in Optimo shutter.....	for	30.00
1 7-8-in. Cooke f-6.3 in Compound shutter and extension lens, making 12-in. focus, perfect	for	65.00
1 VIIa Protar, 6 $\frac{3}{8}$ -in. focus, in Compound shutter, perfect.....	for	71.50
1 7-in. Goerz Celor in barrel, fine shape.....	for	50.00
1 6-in. Goerz Celor, in barrel, fine shape.....	for	40.00
1 6-in. Ross Homocentric in barrel, f-6.8, perfect.....	for	33.50
1 6-in. f-5.6 Ross Homocentric in barrel, perfect.....	for	42.50
1 3 $\frac{1}{4}$ x4 $\frac{1}{4}$ Carl Zeiss Tessar IIB in Compound shutter, perfect.....	for	45.00
1 6-in. Goerz Dagor in Optimo shutter, perfect.....	for	48.50
1 6 $\frac{1}{2}$ -in. Goerz Dagor in Compound shutter, perfect.....	for	52.50

Write, stating the size and kind of lens wanted. Price and description by return mail.

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	UNMOUNTED
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CAMERA CRAFT

Claus Spreckels Building

SAN FRANCISCO, CALIFORNIA

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CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter. Copyrighted, 1919, by Camera Craft Publishing Co.

CONTENTS FOR APRIL, 1919

"Sunshine" (Frontispiece).....	Nancy Ford Cones
Improving the Negative for Printing.....	Paul Oesting 131
Always Carry Your Camera.....	Louis R. Murray 136
The Making of a New Negative.....	Charles A. Harris 139
Flower Photography.....	Elliott S. Blakely 145
His Photograph.....	Richard J. Grace 151
The Wire-Frame Finder.....	J. H. Wilton 152
Paragraphs Photographic.....	154
A Good Retouching Dope—A Groundglass Substitute—A Coloring Tip—A Flashlight Portrait Hint.	
Editorials.....	155
Our Frontispiece this Month—Sixth Pittsburgh Salon—Supplementing Mr. Steadman's Article Last Month—Canadian National Exhibitions—When are Pictures Obscene.	
A Photographic Digest.....	157
A New Method of Intensifying Carbon Lantern Slides and Transparencies—Some Copying Difficulties—Tanks for the Photographing of Objects in Fluids—Faked or Scientific.	
The Amateur and His Troubles.....	163
Making Positives Direct—Using Sand in Printing—Restoring Album Prints—Using Some "Know How"—Copying Line Drawings Using Magnesium Ribbon—Intensifying Lantern Slides.	
International Photographic Association.....	165
Club News and Notes.....	166
Our Book Shelves.....	166
Notes and Comment.....	167

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. The date on the address label on the wrapper shows the time to which each subscriber has paid. Thus: Nov. 09 means that the subscription expires with the number dated November, 1909. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal, giving name and address just as now on the address label. ¶**New Address**—In notifying us of a change of address, give both the old and new address. Should you miss a copy through change of address, advise us of the fact, and another will be gladly sent. ¶**Dealers**—All photographic supply dealers and news dealers are authorized to receipt for subscriptions in our name.

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3/4x4 1/4 Beck-Steinheil Orthostigmat, Series I, No. 3, f-6.3, 1 1/4-in. focus, in genuine C. P. Goerz, Berlin, Sector shutter, 1/150 sec., fine condition, absolutely perfect, list \$61.50	now \$26.75
4x5 Struss Pictorial Soft Focus, f-5.5, in Volute shutter.....	now 40.00
5x7 Wollensak Vesta portrait lens, f-5, 10-in. focus, in barrel, new, list \$37.00.....	now 25.00
5x7 Beck Isostigmat, 7 1/2-in. focus, f-5.8, in Volute shutter, like new, list \$73.00.....	now 39.50
5x7 Bausch & Lomb Zeiss Protar No. 7, Series VIIA, f-6.3, 6 3/8-in. focus; single combination 11 3/16 in., in Volute shutter, new, list \$87.00.....	now 65.00
5x7 Goerz Dagor, Series III, No. 2, 7-in. focus, in barrel, perfect condition, list 59.00.....	now 36.25
5x7 Sereco Anastigmat, f-6.8, 7-in. focus, in Auto shutter, like new, list \$45.00.....	now 19.75
5x7 B. & L. Portrait lens, f-5, 10-in. focus, in barrel, like new, list \$37.00.....	now 19.00
5x7 Velostigmat, Series I, f-6.8, in Optimo shutter, perfect condition, list \$55.00.....	now 29.75
5x7 Cooke Telar No. 3, f-7, 16-in. focus, in barrel, like new, list \$60.00.....	now 39.50
5x8 Goerz Dagor, Series III, No. 3, f-6.8, 8 1/4-in. focus, in barrel, perfect condition, list \$68.00	now 47.50
5x8 Rodenstock Euryrhar Double Anastigmat, Series III, f-5.4, 8 1/4-in. focus, in Compound shutter, like new, list \$82.00.....	now 58.50
5x8 Goerz Double Anastigmat, Series III (Dagor), No. 3, 8 1/4-in. focus, in Goerz Sector shutter, perfect condition, list \$77.50.....	now 53.00
5x8 Scientific Anastigmat No. 3, f-6.8, 8 1/4-in. focus, in Wollensak Regno shutter, like new, regular \$60.00	now 27.50
6 1/2x8 1/2 Wollensak Velostigmat, Series II, 9 1/2-in. focus, f-4.5, in Optimo shutter, like new, list \$98.00.....	now 67.50
6 1/2x8 1/2 Wollensak Extreme Wide Angle, in barrel, new, list \$19.50.....	now 8.75
6 1/2x8 1/2 Conley Portrait lens, Series II, f-5, 12-in. focus, in Wollensak Studio shutter, Style B, No. 2, new, list \$48.50.....	now 26.50
6 1/2x8 1/2 Beck Isostigmat, f-6.5, 9 1/2-in. focus, in Koilos shutter, like new, list \$97.00.....	now 51.75
6 1/2x8 1/2 Gundlach Rapid Rectigraphic, f-8, 9 1/2-in. focus, back, 17-in., front, 23-in., in barrel, perfect condition, list \$30.00.....	now 14.00

Continued on Next Page

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LENSES—Continued.

Page Two

8x10 Wollensak Rapid Convertible lens, f-6, 12-in. focus, in Ilex General shutter, perfect condition, list \$40.00.....	now \$23.75
8x10 Carl Zeiss, Jena, Protar, Series VIIa, f-7, 11 $\frac{7}{8}$ -in. focus; front comb. 2 $\frac{3}{4}$ -in.; back combination 18 $\frac{3}{4}$ -in., in barrel, like new.....	now 150.00
8x10 Goerz Celor, f-5.5, 12-in. focus, in barrel, perfect condition, list \$126.00.....	now 90.00
8x10 Turner-Reich Anastigmat, Series II, No. 5, f-6.8, Eqv. focus 12-in. front, 28-in. back, 21-in. in Autex shutter, perfect condition, list \$92.00.....	now 70.00
8x10 Gray Anastigmat Wide Angle, Series II, in Regular shutter, list \$45.00.....	now 18.50
8x10 Voltas Triple Convertible, f-8, 12, 20 and 28 $\frac{1}{2}$ -in. focus, in Regno shutter, new..	now 14.85
10x12 B. & L. Rapid Universal, f-8, 14 $\frac{1}{4}$ -in. focus, in Volute shutter, like new, list \$110.00	now 53.35
10x12 Dallmeyer Stigmatic, f-6, 15-in. focus, in barrel with iris diaphragm, like new, list \$182.00	now 116.00
10x12 B. & L. Zeiss Protar, Series IV, Wide Angle, f-12.5, 10 $\frac{1}{4}$ -in. focus, in barrel, like new, list \$48.00.....	now 29.50
11x14 Vitax Portrait No. 3, f-3.8, 16-in. focus, in Studio shutter, new, list \$157.50.....	now 97.50

CAMERAS AND KODAKS

1 $\frac{5}{8}$ x2 $\frac{1}{2}$ Goerz Vest Pocket Tenax with Goerz Syntor lens, f-6.8, case, 3 double holders and film pack adapter, list \$62.50.....	now \$45.00
1 $\frac{5}{8}$ x2 $\frac{1}{2}$ Ernemann Vest Pocket (roll film), with Ernemann Detectiv Aplanat, f-6.8, in Auto shutter, perfect condition, list \$35.00.....	now 21.00
2 $\frac{1}{4}$ x3 $\frac{3}{4}$ Goerz Coat Pocket Tenax with Goerz Dagor lens, f-6.8, case, 3 double holders and film pack adapter, like new, list \$104.00.....	now 75.00
2 $\frac{1}{4}$ x2 $\frac{1}{4}$ Icarette (roll film), fitted with Carl Zeiss, Jena, Tessar, f-6.3, Auto shutter....	now 32.00
2 $\frac{1}{4}$ x3 $\frac{3}{4}$ Graflex Jr. with Zeiss Kodak Anastigmat lens, f-6.3, 1 plateholder, film pack adapter and magazine plateholder, all like new, list \$82.40.....	now 67.50
2 $\frac{1}{4}$ x3 $\frac{3}{4}$ Graflex Jr. with B. & L. Zeiss Tessar IC, f-4.5, with 1 holder and case, like new, list \$86.35.....	now 65.00
2 $\frac{1}{4}$ x3 $\frac{3}{4}$ Premo No. 12 with Zeiss Kodak Anastigmat lens, Compound shutter, like new, list \$51.00	now 39.75
2 $\frac{1}{4}$ x3 $\frac{3}{4}$ Eastman Autographic Special No. 1 with B. & L. Zeiss Tessar, Series IC, f-4.5, Optimo shutter, like new, list \$72.00.....	now 60.00
2 $\frac{1}{2}$ x4 $\frac{1}{4}$ 1A Graflex, fitted with Zeiss Kodak Anastigmat, f-6.3, new, list \$95.00.....	now 81.50
3 $\frac{1}{4}$ x4 $\frac{1}{4}$ Eastman Kodak fitted with Carl Zeiss, Jena, Tessar, f-6.3, in B. & L. Automatic shutter, like new, list \$55.00.....	now 41.50
3 $\frac{1}{4}$ x4 $\frac{1}{4}$ Revolving Back Auto Graflex, fitted with B. & L. Protar No. 10, case, 1 holder and film pack adapter, new, list \$222.00.....	now 180.00
3 $\frac{1}{4}$ x4 $\frac{1}{4}$ Auto Graflex fitted with B. & L. Zeiss Tessar, f-4.5, carrying case and 1 holder, all like new, list \$129.80.....	now 99.00
3 $\frac{1}{4}$ x4 $\frac{1}{4}$ or 9x12 cm. Genuine Imported L. Gaumont (Paris) fitted with Carl Zeiss, Jena, Protar in Decaux shutter, speeds $\frac{1}{2}$ sec. to 1/200 sec., with Automatic magazine plateholder, perfect condition, list \$175.00.....	now 63.25
4x5 Reflex Camera without lens, good condition, list \$60.00.....	now 21.00
4x5 Hall Mirror fitted with 4x5 Goerz, Series III (Dagor), f-6.8, perfect condition list \$75.00	now 42.50
3 $\frac{1}{4}$ x5 $\frac{1}{2}$ 3A Special Kodak, 1916 model, fitted with B. & L. Zeiss Kodak Anastigmat lens, f-6.3, Compound shutter, like new, list \$74.00.....	now 47.50
3 $\frac{1}{4}$ x5 $\frac{1}{2}$ 3A Graflex, fitted with 5x7 B. & L. Zeiss Tessar IC, f-4.5, like new, list \$143.50, now	107.00
3 $\frac{1}{4}$ x5 $\frac{1}{2}$ 3A Compact Graflex, fitted with 5x7 B. & L. Zeiss Tessar IC, f-4.5, new, list \$133.50	now 118.50

Continued on Next Page

3¼x5½ 3A Eastman Kodak, with Rapid Rectilinear lens and Ball Bearing shutter, like new, list \$22.50.....	now \$12.85
3¼x5½ Conley (double extension), fitted with rapid convertible lens, Autic shutter, case and 3 holders, perfect condition, list \$32.00.....	now 15.00
4¼x6½ 4A Eastman Kodak, fitted with Goerz Series III Double Anastigmat, in Ilex Universal shutter, like new, list \$90.00.....	now 62.50
4¼x6½ 4A Eastman Kodak, with Rapid Rectilinear lens and Auto shutter, like new, list \$35.00	now 13.50
5x7 Korona II, with Gundlach 3-focus convertible lens, Regno shutter, case and holder, perfect, list \$27.00.....	now 13.00
5x7 Hall Mirror Reflex, without lens, perfect condition, list \$50.00.....	now 21.50
6½x8½ Empire State View Camera, fitted with 6½x8½ Seneca Rapid Rectilinear lens, Auto shutter, case and 3 holders, perfect condition, list \$58.00.....	now 31.75
6½x8½ Cycle Graphic, case and 1 holder, like new, list \$90.00.....	now 52.50
6½x8½ Conley View Camera, without lens, perfect condition.....	now 14.35
5x12 Korona, with 1 holder, new, list \$40.00.....	now 22.00
11x14 Century View, fitted with 11x14 Versar f-6 lens and Regno shutter, case and 2 holders, new, list \$104.50.....	now 63.50
14x17 Century View Camera, with case and 1 holder, new, list \$65.00.....	now 38.50
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January.....1901	August.....1902
February....1901	September..1902
March.....1901	October.....1902

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Claus Spreckels Bldg., San Francisco, Cal.

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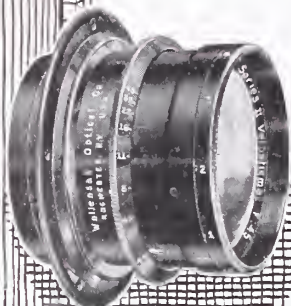
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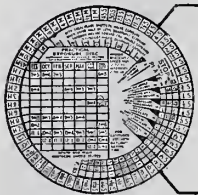


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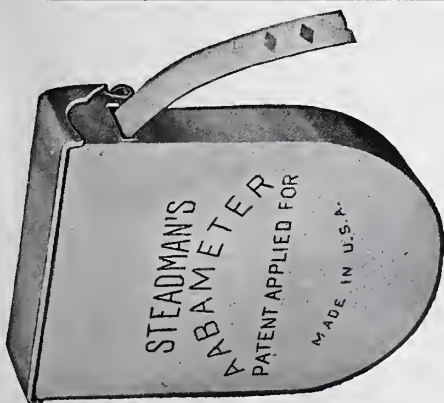
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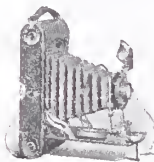
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SAN FRANCISCO

CALIFORNIA

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APRIL, 1919

No. 4

Improving the Negative for Printing

By Paul Oesting



With Illustrations by the Author

Working on the glass side of the negative may be considered faking, but its legitimacy is a question with which I do not propose to deal. The subject is controversial, it has been debated at length, and there will always be a division of opinion on the subject. Some will maintain that such treatment should never be allowed upon a negative, particularly when the results are such as could be obtained otherwise; contending that the necessary precautions, taken at the outset, are the only means allowable in pure photography. On the other hand, others contend that any means of control are allowable and legitimate.

The principle of working as a means of improvement, upon the glass side of the negative, is in reality hardly more than local intensification and reduction; but, with a little practice it becomes much easier. In addition, it is safer, for the reason that the film is not interfered with in any way. If, by choice, any parts of the prints are desired to appear or be made lighter, density can be added to the corresponding parts of the negative in what may be termed an artificial manner, inasmuch as it is added to the glass side instead of the film side which would be the case if the the film were treated chemically. On the other hand, if parts of the picture are to be printed darker, those corresponding parts of the negative may be made thinner in order that the light may penetrate more easily, and while this is usually accomplished by means of mechanical or chemical reducers applied to the film side, one can, by properly coating the glass side of the negative with a translucent or semi-opaque coating and clearing it away where desired, achieve the same result.

CAMERA CRAFT



A STRAIGHT PRINT FROM ORIGINAL NEGATIVE—Somewhat unsatisfactory as to lighting and aerial perspective

There are a number of ways of working upon the glass side of the negative, several of which are quite satisfactory. One is to work upon a piece of tracing or onion-skin paper attached to the back of the negative. I have found it advisable after giving the glass side of the negative a narrow edging of paste, to moisten the paper before applying it. This last is best done by allowing the dampened paper to lie flat and bringing the paste bordered glass side of the negative down upon it. By expelling the air bubbles with a squeegee before letting it dry, the paper will adhere more closely and be perfectly flat. Another plan is to flow the back of the negative with a groundglass varnish, this giving a surface or "tooth" that readily takes the pencil or any other medium that one may care to use to produce the desired effect. Besides the different grades of pencils available for the work, I have found French crayon sauce an impalpable black powder that is best applied with a chamois or paper stump, very practical.

Matt varnish, plain or colored, as a base upon which to work, has always been advocated more or less, especially in the past when the dry plate was not made color-sensitive, as it now is, when the colors and the lights and shades were not as faithfully rendered as they are today. Always conceded to be good, its failure of wide adoption has been due to the fact that even advanced workers and those whose familiarity with the wet plate caused them to be expert in the flowing of an emulsion over the surface of a plate, readily acknowledged that they found it a difficult matter to apply such varnish evenly. Matt varnish, once applied to the glass side of a negative, gives a surface upon which it is fairly easy to work with pencil, charcoal or any medium desired.

I have mentioned only these two methods of procedure because they are the ones I have myself used with success. There is still another that I feel should be embodied in this article, one that I came across in a photographic

IMPROVING THE NEGATIVE FOR PRINTING



FROM AN IMPROVED NEGATIVE—Illustration below shows work done. Notice this has lighter foreground, darker distance, additional cloud effects, together with a pleasing rendition of light breaking through clouds

journal some time ago, and one which I think of sufficient importance as a method that might appeal to a great many workers. It is, in practice, the application of candle grease or wax, involving only the lighting of a candle and permitting the grease to drop on the glass side of the negative over those parts it is desired to strengthen. This done, the negative is next held quite flat, emulsion or face side downwards, over a glass jet or lamp until the wax becomes melted and flows evenly over the surface. This film of wax soon cools upon



Showing work done on glass side of negative before making print reproduced above

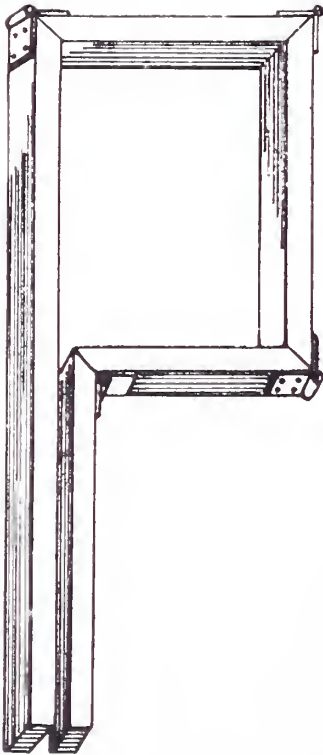
CAMERA CRAFT

removal from the heat. The result is an even coating of wax, very fragile, it is true, but sufficiently opalescent to improve considerably the printing quality of the negative. This wax can be very easily scraped away from over those very thin parts where it is not required, while the coating of wax allowed to remain holds back the shadows. The density of the coating can be varied by using more or less of the wax, making the coating thick or thin.

If one elects to use a varnish rather than paper or other material, there are a number of good formulas available. One that I have found very satisfactory is as follows:

Gum sandarac	45 grains
Gum mastic	10 grains
Ether	1 ounce
Benzole	$\frac{3}{4}$ ounce

Dissolve the gums in the ether before adding the benzole. Slightly decreasing or increasing the amount of benzole will give a finer or coarser matt as desired. The difficulty of flowing the varnish, an operation requiring considerable practice and skill, I have overcome in my own case by means of the little device shown in the sketch herewith. Four strips of blotting paper are cut to fit



the inside of the parallelogram and these are lightly packed in place with a few small touches of glue or paste. Then, by bringing the frame down over a plate and pinching the two handles together, a small tray is formed with the negative acting as the bottom thereof. One then has only to pour in a sufficient amount of the matt varnish and flow it about without fear of its running off at one side before the surface is evenly and completely covered. Any surplus can be poured back into a funnel that will filter it into the bottle. A small bolt, fitted with a winged nut, should be inserted through the two handles, close up to the hinge on the shorter one. This will give a better grip upon the negative and avoid the necessity of holding so tightly with the hand.

There is no doubt as to the efficiency of the work done on the glass side of the negative, no matter what coating is used. Such work can be made very helpful in equalizing the distribution of light and shade in the printing of landscapes. In the hands of the expert it becomes a very easy matter to enhance the pictorial effect of a print by the proper distribution of high-lights and shadows.

By those who are artistically inclined, and who are fortunate enough to possess the ability, cloud effects can be introduced, objectionable features subdued, in fact, feeling can be expressed by variations of light and shade that do not exist in the negative itself. It becomes possible for even the tyro to improve his

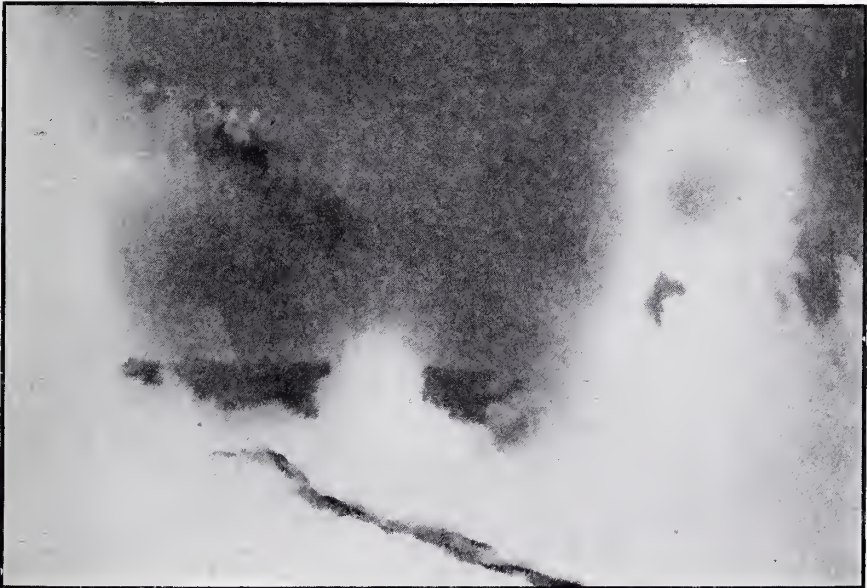
IMPROVING THE NEGATIVE FOR PRINTING



FROM ANOTHER IMPROVED NEGATIVE—Produced as described, the illustration below shows work done on the glass side of the negative. Notice the darker foreground, the pathway introduced, the lighter distance and added cloud formation

negative in this way, the degree of success depending upon the amount of skill applied.

The two modified prints reproduced herewith show the improvement that is easily achieved by following the plan suggested. The first one is the result of almost my first effort in that direction, made several years ago. As skill and experience is gained in the work, endless possibilities of improving the printing quality of one's negatives will suggest themselves. The actual work



Showing work done on glass side of negative before making print reproduced above

of laying on the pencil lead or crayon dust must be left to the taste and skill of the worker, my assurance being that one will find great possibilities, even within the power of his inexperienced hand. Any part or the whole of the matt varnish, with its adhering lead or crayon work, if any, can be removed at once, should it be so desired. All that is necessary being a little alcohol on a tuft of cotton.



Always Carry Your Camera

By Louis R. Murray



With Illustrations by the Author



AN AUTUMN CARPETING

SCARCELY ever am I without my Kodak, despite the fact that I cover the same ground each day in following my occupation, that of letter carrier; and my route is not a rural one, where the seasonal changes are more pronounced and the ground covered more extensive. I find, however, that my work affords, as no doubt does many other out-door occupations, endless opportunities for making exposures. And should you be an indoor worker, have you not yearned for your camera on some particular stroll or trip when, to your way of thinking,

just the very best picture-making material presented itself? That is why I almost invariably carry either my vest pocket or my 3-A kodak. One might think that after covering the same ground daily for a number of years, there would remain very little worth while, but such is not the case. If one does fail, after a time, to find interesting subjects, it is because he has grown familiar with his surroundings and overlooks the possibilities that are presented.

This is proven by my own experience with a certain little stretch of landscape material, about a half mile long, through which flows a beautiful creek, a tributary of the St. Lawrence. At this place, about three miles from my home city, I have spent many a holiday; every season of the year finding me there with my camera, and there I have secured about three-fourths of my total collection of landscape negatives.

On my daily rounds I frequently expose a film on a bit here or a scene there, little things that are more or less pleasing and sometimes really worth

ALWAYS CARRY YOUR CAMERA

while. "It Snowed Last Night" is an example in point. I pass this spot twice daily and ordinarily it presents no pictorial possibilities, as one can easily imagine. But one crisp morning after the grocer's sleigh had made its rounds through the night's fall of snow, I found a pleasant line arrangement that the driver of the vehicle had unconsciously provided, and a print from the negative won second prize at a certain State fair to which it was sent. Another example is "A Marine

With Illustrations by the Author

In the March, 1918, issue, there was an interesting and informative article on the subject of making enlarged negatives, and the camerist who has advanced far enough to undertake the work should profit thereby. At the end the author calls attention to the possibilities afforded by the process for improving the quality of poor originals, and it is to this phase of the work that I wish to add my own approval and a few suggestions that may prove of value to others. We read of various chemical means of "doctoring" or improving certain negatives that do not fulfil the requirements for producing acceptable prints, all of them involving some change in the silver image that invites a doubt as to the permanency of the results. Several of my own negatives, intensified by the usual mercuric process, have, in the course of the past five or six years, mysteriously developed quite large, round spots that ruin them for anything other than junk. Others, I find, have similar experience; their troubles taking somewhat different forms as the means employed varied, but all resulting in no little distrust of any and all chemical means of improving the printing quality of a negative.

On the other hand, the making of a new negative offers a promising field for effort, inasmuch as the improvement is effected through the very natural process of exposure and development, varying these according to the results required. Additional control over results can be secured by intensifying or reducing the intermediate or positive plate; and, as so doing does not endanger "Silhouette" that was awarded a prize in the December *Camera*. This is simply an ordinary harbor scene that I took one afternoon near the end of my daily route. Other examples could be given of negatives that have been made in much the same way, yet they produced prints that have won prizes and received recognition in exhibitions and in the magazines.

While the major portion of the prints that result from my exposures are hardly more than records, they all have some element of interest, and this interest increases as the scenes change or pass away with the fleeting years. I frequently have demands for prints that record such changes, generally in connection with a print showing the present aspect of the scene. In addition, I often find quite surprising picture possibilities lurking in some square inch or larger part of the negative, possibilities that require only the simplest form of enlarging apparatus to make a print of presentable size.

And how acceptable are these prints as a welcome variation from the ordinary view of the city hall, the post office, and the like that are offered as local views in post card form. My friends like them much better, and their friends, to whom they are sent, voice the same approval. As scenes from their home town, they are much more likely to find favor in the eyes of former



Always Carry Your Camera

By Louis R. Murray

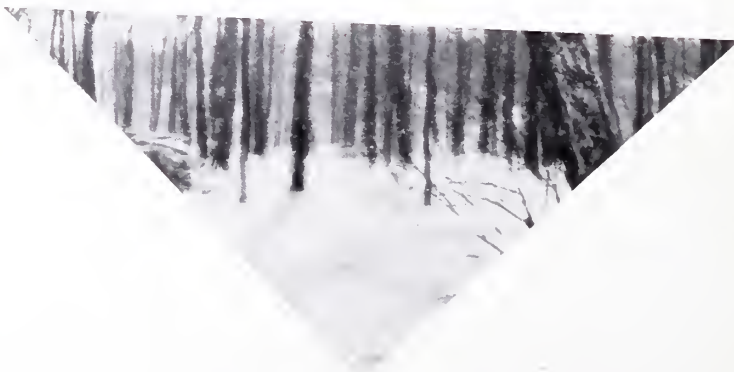


With Illustrations by the Author



SCARCELY ever am I without my Kodak, despite the fact that I cover the same ground each day in following my occupation, that of letter carrier; and my route is not a rural one, where the seasonal changes are more pronounced and the ground covered more extensive. I find, however, that my work affords, as no doubt does many other out-door occupations, end-
opportunities for making expo-

No good or lovely thing exists in this world without its correspondent darkness; and the universe presents itself continually to mankind under the stern aspect of warning, or of choice, the good and the evil set on the right hand and the left.—RUSKIN.





The Making of a New Negative

By Charles A. Harris



With Illustrations by the Author

In the March, 1918, issue, there was an interesting and informative article on the subject of making enlarged negatives, and the camerist who has advanced far enough to undertake the work should profit thereby. At the end the author calls attention to the possibilities afforded by the process for improving the quality of poor originals, and it is to this phase of the work that I wish to add my own approval and a few suggestions that may prove of value to others. We read of various chemical means of "doctoring" or improving certain negatives that do not fulfil the requirements for producing acceptable prints, all of them involving some change in the silver image that invites a doubt as to the permanency of the results. Several of my own negatives, intensified by the usual mercuric process, have, in the course of the past five or six years, mysteriously developed quite large, round spots that ruin them for anything other than junk. Others, I find, have similar experience; their troubles taking somewhat different forms as the means employed varied, but all resulting in no little distrust of any and all chemical means of improving the printing quality of a negative.

On the other hand, the making of a new negative offers a promising field for effort, inasmuch as the improvement is effected through the very natural process of exposure and development, varying these according to the results required. Additional control over results can be secured by intensifying or reducing the intermediate or positive plate; and, as so doing does not endanger the original or detract from the permanency of the new negative, local modifications can be made with a disregard of consequences as above suggested.

Suppose, for example, that a certain negative of great personal value has such a degree of contrast that the making of a good print is practically impossible. It is not desirable to tamper with the original, so a positive is made and this latter reduced by means of the ammonium persulphate reducer. The denser parts, the shadows in the positive, are reduced, permitting the introduction of more printable detail, with a decreased amount of contrast, in the new negative to be made from it. Of course, no detail has really been added, but the new negative has a better balance between the high-lights and the shadows, and a suitable printing paper will record the detail missing in the first instance.

The article in question also calls attention to the fact that in making these enlarged or duplicate negatives, retouching may be done entirely with the pencil, without recourse to the knife; no small advantage to those who find difficulty in manipulating the latter tool. And in this connection I need hardly point out the value of the method to the one who is disconsolate over a broken or cracked negative. One of the hardest things to do well is to remove, by re-

touching methods, the strongly indicated and practically straight line that results from a cracked negative, or even one that is merely scratched.

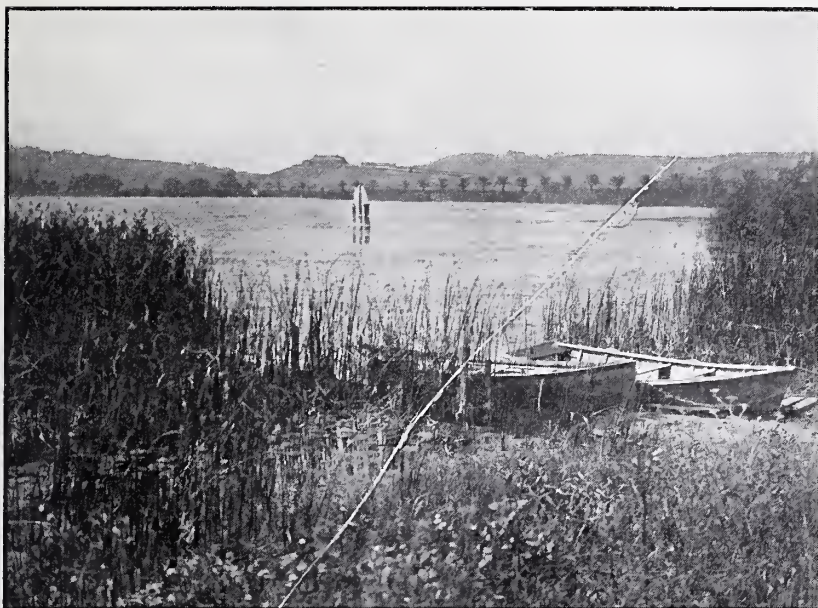
Dealing with such difficulties, the work is still further simplified by using a bromide enlargement,—one of about two diameters is sufficient, as the intermediate, rather than the glass positive usually recommended. While other matt surface papers may be just as good, I have used, mainly because most handy, Eastman's Matte-Enamel, which has a fine grain surface upon which a knife can be used both safely and effectively. The regular etching knife is perhaps the best tool to use, but I find an ordinary pocket knife answers my purpose, possibly because I am more used to it. In either case the edge must be very sharp; in fact, in the same prime condition as when employed upon the film of a negative. The scraping must be done very gently, watching closely to see that the knife does not cut through the coating material and expose the paper beneath. Properly used, the edge of the blade scrapes away fine, powdery particles, and thus lightens the tone of the portion worked upon, substantially the same as when working upon a negative, only the work is easier and the outline more readily followed. Light portions are darkened by applying spotting color with a brush.

Referring to the example reproduced herewith, the sharp edges that characterize the blemish shown, were first softened or broken where they came black in the enlargement, by means of the knife. To the parts of the line showing white, color was then applied. The color must, in one respect, be used like the knife, sparingly. I take a brushful of ivory black water color and spread it, in patches, on a sheet of glass. I then dilute each succeeding spot with an increased amount of water so that I have available a depth of color to match any portion of the print. The most care was required where the defect was followed across the lake; the lighter tones there being filled in with a hard pencil, sharpened to a long, fine point as for retouching. Too much pencil work should be avoided because it does not always copy well, through its tendency to be shiney. Working on the enlargement we must match the color value, while on a negative we are concerned only with the degree of density. One method of securing the merest trace of color is to just moisten the practically clean brush between the lips. There must, of course, be some color in the brush, but so little that used in any other way it would serve no good purpose.

Below the boats in the picture it was only necessary to darken the white line in the print and later retouch a little on the final negative. The additional tules introduced thereby, help to obliterate the line; in fact, the more this line could be worked broadly into the adjoining areas, the better the result. These lines, because of their regularity, are somewhat persistent, even after being quite carefully worked over. The eye finds and follows them where it would not perceive a like amount of work done upon irregular patches.

From this worked-up enlargement a copy was made in the form of a final negative of the desired size. The novice will, at first, find that he has neglected to do a little knife work on the print, or a little pencil or brush work that might have saved much of the retouching necessary on the final negative. Another point sometimes overlooked is the necessity of having good blacks

THE MAKING OF A NEW NEGATIVE



and clear whites in the enlargement so that it will copy well. Any yellowing of the whites or blue caste to the blacks will prevent the securing of a good negative. It will also be found that this negative should be developed a little further than is customary with one's regular work.

Incidentally, it might be pointed out that the skill acquired by a little practice along this line of work upon the print, will be found quite useful in improving large prints made in the ordinary course. We are inclined to limit such work to the spotting out of small defects, but there is no good reason why

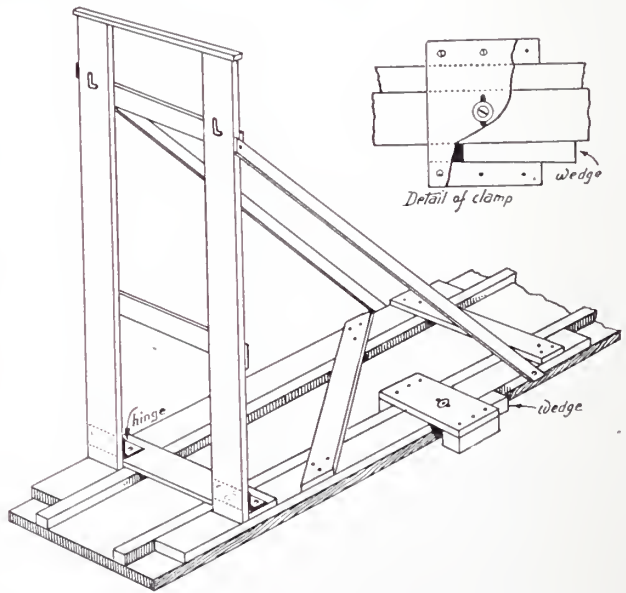


CAMERA CRAFT

it should not extend further, particularly in the case of prints to be hung and viewed from a distance. White areas sometimes show unpleasantly through the foliage of trees, and these can be lowered in tone to advantage. Distant masses of trees or hills are sometimes much too dark, when a little softening with the knife will cause them to lose their prominence and harmonize with their more removed position, as to tone. For this purpose the knife is the best tool, as it leaves the surface in a better condition than does the abrasive powder sometimes recommended.

In conclusion, a few suggestions upon the allied topic of copying might be timely. One can, of course, copy a print in the time-honored fashion by tacking it up in a good light and bringing the camera to bear upon it, securing the desired size by repeatedly shifting the tripod, with the accompanying adjustments and manipulations that are time-consuming and conducive to uncertain results. But experience has convinced me that, even for the one who has but little copying to do, it is better to dispense with the tripod and arrange an easel, sliding along one end of a board support that carries the camera fixed to its other extremity. Drop into the work-room of a newspaper or professional worker and you will find his more elaborate equipment is constructed on this same principle.

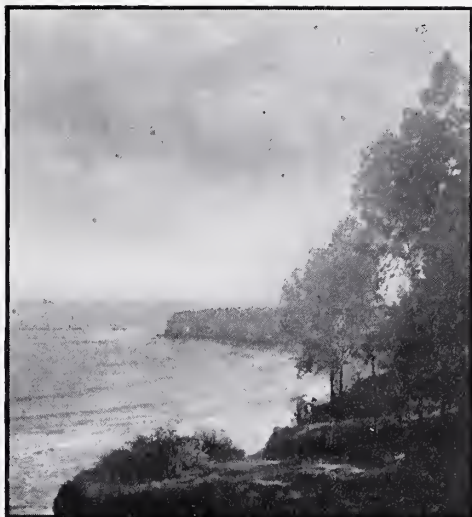
My own paraphernalia starts with a pine board a little over six feet long and a trifle less than twelve inches wide. Lengthwise upon this are nailed two parallel guide strips, leaving one and three-fourths inches between their own outer edges and the respective outer edges of the board, these strips being one inch wide and a little more than half as thick. Two or three cross strips nailed to the under side of the board will prevent warping. The easel support is a frame consisting of two triangular sides, each formed of horizontal and upright strips with connecting brace. These, united by means of cross cleats, are so spaced that the inner edges of the base strips slide smoothly in contact with the outer edges of the guide strips, utilizing the full width of the board. The uprights, which must be at right angles to the base, are provided with hooks upon which the copy board or easel proper is hung. These four main pieces, cut from dressed inch lumber, are one and three-fourths inches wide and three feet long. The other parts are of lighter material, as shown in the sketch. This



THE MAKING OF A NEW NEGATIVE



THE GROTTO OF THE MERMAID



THE SONG OF THE SEA

sketch, by the way, shows the easel support slid forward to the camera end of the board. Setting the hinged uprights back a few inches from the ends of the base pieces, counteracts any tendency it may have to tip forward. As the apparatus was originally constructed for enlarging, the easel frame was made large enough so that when used on a table the board holding the paper would come at a convenient height for one standing. With the uprights hinged as shown, and the two side braces put on with screws, the latter can be removed and the whole made very compact for storage when not in use.

The camera occupies a fixed position on the other end of the board. A small box, inverted, is utilized as a support, bringing the lens opposite the center of the easel board when the latter is lowered as far as possible. A hole in the bottom of the inverted box allows the use of the tripod screw in attaching the camera, and cutting away a part of the side permits access thereto. The box is fixed permanently in place, the desired size of image or focal distance being secured by moving the easel only. A small washer, obtainable at any hardware store, just large enough to admit the threaded part of the tripod screw, can be fastened to the under side of the hole by means of a couple of brads if two nicks are filed in its circumference. This will engage the shoulder of the screw, just as does the under side of the tripod top; and, if the hole in the box is made small enough to bind a little, the screw will not drop out when the camera is disengaged.

Equipped with something of this kind, one is ready for work in a very few minutes and can proceed with his copying without unnecessary loss of time or patience. The best place for doing the work, or for photographing any small object requiring an even illumination, is just inside a north window with the camera end of the board extending outside where the operator does the focusing and makes the exposure. Other windows can be used when the light is diffused as on cloudy days. This gives an even and direct light that is hard to

duplicate when working entirely inside the room. Using the equipment for enlarging, and of course under different conditions, a device for fastening the easel firmly to the board at the focal plane will be found an advantage, as one is liable to move the easel when attaching the paper. Such a device is shown in the sketch, attached to the nearest base strip with a screw, the latter passing through a slotted hole that allows a little play to facilitate operation. The wedge and its complimentary block on the under side of the device should be tapered only slightly, and it will be found that a slight tap with anything handy will cause it to hold quite firmly.

The easel frame, used alone, with an additional strip several feet long tacked across the top, serves admirably as a support for a draped background in making still life studies on a table. Turned to one side at the edge of the table, it can be used to support a reflecting sheet which may extend to the floor, when a side lighting is to be arranged. Fitted with a board in which a set of kits occupy an opening in the center, one is provided with an excellent arrangement for making lantern slides from larger negatives, by copying in the camera. Still other uses for a part or all of the apparatus will no doubt suggest themselves to the worker.

Mention might also be made of a practical arrangement, easily managed, whereby vertical work can be done with the same apparatus. All that is required is another tripod screw hole in the rear end of the inverted box that supports the camera normally, assuming that this rear end is flush with its end of the six-foot board. By attaching the camera in this new position, with that end of the board extending out over the edge of a table and the other end weighted down with some books or the like, one is prepared to photograph small objects, flowers or the like, lying either on a properly selected background or a sheet of glass supported just above it. A slot instead of a hole for the screw, will allow the camera to be raised or lowered through a small distance, and placing empty boxes under the weighted end of the board will further increase the range. This vertical arrangement will be found a much more satisfactory way of photographing certain subjects that are more easily arranged on a horizontal support.

The method described has several advantages over the customary one of employing a tilting top in connection with the ordinary tripod. The space directly under the lens is open and free on at least three sides, permitting of easier adjustment of subject and background. There can be no shadows from tripod legs to give trouble; and the board, as compared with a tripod, supplies a very firm and rigid support for the camera. The table can be moved about to get the most suitable lighting; and a white cardboard reflector, used to light up the shadow side of the subject, is easily shifted about to secure the desired effect. Adjusting the stop and shutter, with the camera in this vertical position, was found to be somewhat of a gymnastic exercise until I hit upon the plan of using a small mirror, the shutter being set by means of the reflected image.

I have wandered somewhat from my original topic, I must admit. But there is really little more to be said thereon, other than to suggest that some such measures as those outlined be taken when confronted with similar conditions or difficulties.

Flower Photography

By Elliott S. Blakely



With Illustrations by the Author

In photographing flowers, the first essential is the proper kind of camera; second, the proper plate, and third and most important, an understanding of the habits of flowers and how to properly care for and handle them.

So we will consider the camera first, which should be preferably a long bellows view, with rising, falling, and sliding front. The back should be easily reversible and with both vertical and side swing. The size should be preferably 5x7 or 6½x8½; these sizes are sufficiently large to take a life-size portrait of a spray of most varieties, and in the case of "still life studies" these sizes are easily enlarged to "wall size" without serious loss of quality; besides these sizes are about as large as one cares to buy plates for, and are about as large as one cares to carry or handle.

It is presumed that the flower photographer already knows enough about photography to expose a plate correctly and to properly develop it. It is not safe to trust the developing of flower negatives to professional finishers.

The lens should be at least of as long focus as the diagonal of the plate used,



POND LILIES, YELLOW CENTERS—August, 11 a. m., bright, indoors, f-32, Instantaneous Iso plate, 10 minutes exposure

CAMERA CRAFT

and the bellows long enough to be fully capable of twice the extension of the lens focus.

As to the plate: The ordinary fast plate used for portrait work in studios will do for white and pink flowers, nicely, and by giving a long enough exposure in a moderately flat lighting, it will do for red ones. But when yellow or blue flowers are attempted, the ordinary fast plate falls down hard, for the yellow would photograph as black or near it, while the blues would appear as white ones, much the same as the white sky in the average landscape photograph, known as a "bald-headed sky." So we must have recourse to "corrected" plates known as orthochromatic or isochromatic, which are yellow sensitive and will render the yellow color nearly as light in tone as white. In addition to using the yellow sensitive plates, some flower photographers use also what are known as color filters. These filters are merely colored glass, usually yellow, which have the effect of changing the blue to green and gives a truer appearance of the blue in the finished photograph. Personally, I have not had recourse to them except when handling very light blue flowers, owing to the fact that the action of the plate is slowed up too much, and the optic quality of the lens is interfered with, so that too small a stop is required in order to get a sharp negative. But when the blues are very light, I use a two or three times filter to bring out the suggestion of blue.

These filters may be bought ready made to fit over the lens or may be home-made by using a couple of fixed out lantern plates and dyeing them with yellow



NASTURTIUMS, RED, ORANGE AND YELLOW—September, 2 p. m., bright, indoors, f-22, Instantaneous Iso plate, 8 minutes exposure



OX-EYES, YELLOW—July, 3 p. m., dull, outdoors in shade, f-16, 1 second exposure

FLOWER PHOTOGRAPHY



OSWEGO TEA (BEE BALM), DEEP RED—June, 2 p. m., bright, indoors, f-32, Instantaneous Iso plate, 20 minutes exposure



HARD HACK (STEEPLE BUSH), LIGHT PINK—July, 2 p. m., dull, outdoors in shade, S-S Ortho plate, f-16, 1 second exposure



WILD GERANIUM, LIGHT BLUE—June, 10 a. m., dull, f-32, Instantaneous Iso plate, 5 minutes exposure, three times filter



WOOD LILIES, DARK ORANGE—June, 1:30 p. m., bright, indoors, f-32, 20 minutes exposure

dye of good quality. A good dye, one that is permanent, is made by using a nearly saturated solution of picric acid. Two such dyed plates, when dry, are bound, coated sides together, with lantern slide or passe-partout tape, and then attached to the inside of the lens board.

Much more can be accomplished, however, in getting true color values by considering the lighting and making it fit the case in hand; for instance, blue and purple flowers should have a flat shaded light, the subject being well back from the position in which white flowers are taken, while the yellow ones may be photographed in the same light as the white ones, as explained later. Slow Iso plates, being more sensitive to yellow than to blue, will give a good rendering of the blues and purples without the use of a filter, and even when a filter is thought necessary, there will be found very little increase of exposure necessary as compared with the faster plates.

The third and most important requirement in flower photography, as before stated, is a knowledge of the habits of flowers and how to care for and handle them; as without such knowledge, many failures are certain to result, as I well know from expensive experience. Some flowers wilt quickly after being cut, and this especially applies to wild flowers and such cultivated varieties as bloom only for one day; morning glories and poppies being good examples. The trick is to have them in readiness as soon as possible after they have opened out from the bud. And no flowers, either wild or cultivated, should be gathered during the heat of the day, for they are sure to droop; and if by chance they should be coaxed to "come to" one may be sure that they will never look quite the same. My later habit has been to go after the flowers early, so early that the sun has hardly had a chance, and then, by getting them to the workroom quickly they lose very little of their freshness. In any case the flowers should be put in water immediately and the workroom should be cool.

It is just as necessary to have a suitable workroom for arranging the subjects and exposing the plates. The essentials for such a workroom studio are a suitable light, proper temperature and a solid foundation. The light should be easily controllable and reach the subject at an angle of preferably forty-five degrees; this can be arranged by blocking out the lower half of the window and using only the upper part. If one has a north window available, well and good, but if not, the strong sunlight of less favored ones may be easily diffused by using cheesecloth, or by applying a coating of Bon Ami or whiting, with a damp cloth. All other windows in the room must be darkened to avoid conflicting lights.

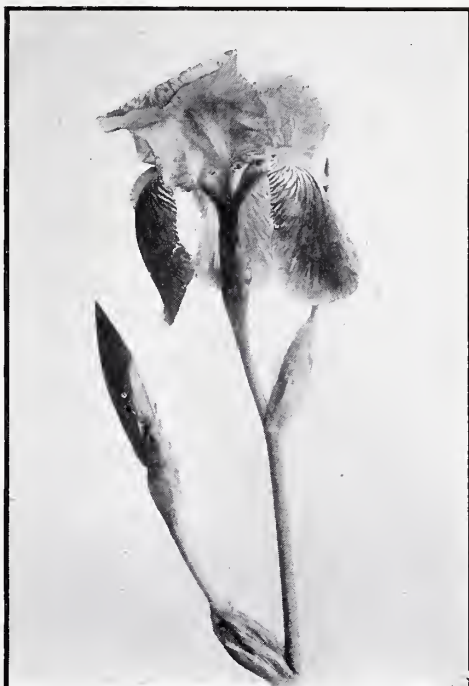
The temperature must be cool to prevent the blooms from drooping, and any vibration of the floor would spell disaster during the exposing. For these reasons I would recommend the use of a basement, if available, or even a well lighted cellar might be found satisfactory. All visitors should be excluded during the exposure unless they can sit still and keep out of the way. It is safe to say that more failures result from drooping and vibration of the subject during exposure than from any other cause, so any walking around must be strictly taboo, and it follows, for the same reason, that there must not be any draft in the room. The slightest movement of the subject during exposure means a spoiled plate.

The position of the stand or table upon which the subject is arranged and

FLOWER PHOTOGRAPHY



IRIS VERSICOLOR, BLUE AND PURPLE—June, 9 a. m., bright, indoors, f-22, Instantaneous Iso plate, 15 minutes exposure with three times yellow filter



FLEUR-DE-LIS, PURPLE—June, 3 p. m., bright, indoors, well back, f-32, Slow Iso plate, twenty minutes exposure, no filter



YELLOW CHRYSANTHEMUM—October, 2 p. m., good light, indoors, f-32, Slow Iso plate, 15 minutes exposure



CACTUS DAHLIA, SALMON PINK—September, 3 p. m., bright, indoors, f-32, Slow Iso plate, 20 minutes exposure

posed for photographing should be just back and below the lower half of the window and about six to eight feet away. The subject is arranged so that the light falls on it, as before stated, at an angle of forty-five degrees, and in what may be called a glancing manner, which brings out the finer detail of the petals while still preserving the roundness or form. This fine detail or grain gives the flower photograph a charm impossible for the painter to get with the brush.

A relatively small stop should be used in order to get depth, first focusing on the middle of the subject. When a satisfactory composition has been effected and sharp focus secured about midway of the subject, stop down to f-22 or f-32 according to the depth required.

The exposures will vary according to the subject, light, stop, and plate used; and instead of fractions of a second, minutes may be required, as a reference to the data under the examples reproduced with this article will indicate. If the dark-room is handy, it is well, at first, to develop the plates immediately, so that in case of error the exposure may be made over while the flowers are still in position and in proper condition.

Development should not be carried too far; there should be plenty of detail in the shadows and the lights should not be made too dense. In other words, it should be possible to read black letters on white paper through the darkest part of the plate, or the red light in the dark room should be seen through it at a distance of two or three feet. Such a plate will print well on any kind of paper from printing-out to gum. And a fogged plate will not make a good print on any paper, so care must be taken to avoid stale plates, warm or stale developer, unsafe dark-room light, or leaky plateholders or camera bellows, all productive of fog. For the same reason, development should be carried on at least three or four feet from the red light, as too long an exposure thereto will also produce fog. It is also well to cover the developing tray with a dark card during development.

The perfectly exposed plate, properly developed, will be full of detail, with the darkest shadows clear glass and the highest lights transparent.

I feel that this article would not be complete without some remarks on composition; and while not an artist, I can offer a few suggestions that are worth bearing in mind. Always strive for unity in the composition, and to that end avoid more than one color, or more than one variety of bloom, in the one picture. Simplicity is the keystone of the compositional arch. One, three or five blooms arrange more pleasingly than many; and, when more than one kind of flower are introduced into the composition, the result is apt to be divided interest, and a division of interest is fatal to the success of a picture. The principal bloom should never be exactly in the center of the picture space, but preferably a little above and to the left of it.

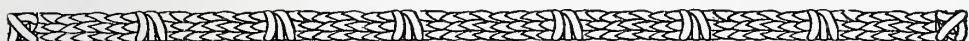
In the case of "still life" studies, the vase or other container should not rival, in importance, the blooms, unless it is intended that it be given first place and the flowers made secondary. The container should never be partly shown, as the neck only of a vase.

As an aid in arranging the composition, use a printing frame the size of the plate and look through it at the subject, over the edge of the camera. This removes much of the necessity of moving around either the camera or the subject;

and, by the way, the subject gets tired of too much moving around much as people do, and when this happens they simply refuse to pose at all. In photographing single blooms or groups of but two or three, a bottle makes a better container than anything else. The space remaining between the neck of the bottle and the stems can be filled up with damp paper to hold the flowers in place.

It is best for the beginner in flower photography to attempt only white blooms at first. It is so much easier to get the right ideas of lighting and modelling, the white flowers usually make more pleasing pictures, and it is much easier to show the transparency and fine texture.

There was, before the war, a wide variety of papers to choose from in making the final print. Many of these are not now on the market and probably will not be for some time. However, a good presentation of white flowers is made on the ordinary gaslight papers, suiting the grade of contrast to the negative. A smooth surface paper is best in order to preserve the beauty of detail. Impressionism has no place in flower photography, and nothing should be left to the imagination of the beholder. So, strive for as perfect a rendition of the negative as possible, a flower portrait than any one with a knowledge of flowers could readily identify as being the particular flower represented.



His Photograph

By Richard J. Grace



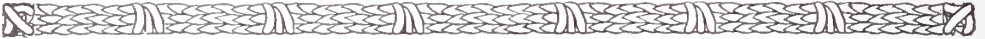
We are always surrounded by a happy group of youngsters, and keep young in their company and activities. They are always welcome and always interesting, but just now they are a saddened and quiet group, for Ernest is gone. It is very hard for them to realize that they are not to see him pass the house in running costume, that he will not come breathlessly in announcing his possession of theatre tickets or anxious to regale us with the latest juvenile news. He has gone forever and the only souvenir, the only material remembrance we have of him, is a "vest pocket" snapshot, a full length picture, taken in a brilliant light at the Beach cottage. He is in a characteristically boyish attitude, partly conscious, partly nonchalant, his hair windblown and with his hands in his pockets. It is a picture of Ernest as we knew him, superficially.

We regret that we have not a better one, and we realize now that it is too late, that we always err in photographing a friend at too great a distance. It is probably due to distrust of our skill in using the focusing scale. We never stand off ten feet to talk to a guest; we stand much closer where we can see the play of the animated features, the twinkle of the merry eyes, and the ever-changing expression of the mouth. We fail to realize that by using a portrait attachment and including the head and shoulders only we can avoid the optical distortion that makes many short-focus lens portraits ludicrous. The lack of depth of focus gives a pleasant roundness to the picture, and the background is really relegated to its proper position as an unobtrusive feature.

Thoroughly a boy, you could not have dragged him into a studio; and if, by some chance or force, you did get him to face a camera with the intent to make a portrait, his boyish consciousness would have defeated your design.

A close-up snapshot, unpremeditated, would have shown him as we knew him. In spite of his eighteen years, he was still boy enough to play with twenty-two-month-old Anita, who called all boys "Ernie" after her hero. Such a picture would have shown the dreamy eyes of a boy, the rebellious hair, the whimsical mouth, and the smooth chin which gave promise of a strong manhood.

That little film has become priceless and appreciated as no other piece of celluloid ever has been. It has been removed from the file of commonplace pictures, and it will be enlarged for his parents. But there is too much in it that is not Ernest, and the face that we loved to watch, as we teased him or as we listened to his tale of some boyish adventure, occupies such a pitiful little portion of the whole.



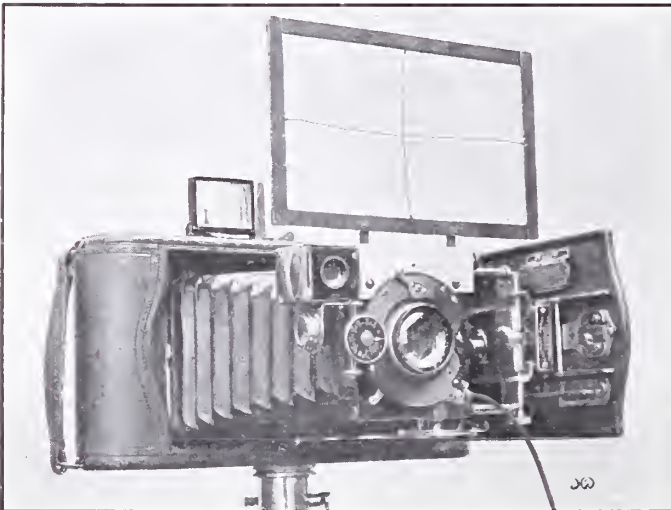
The Wire-Frame Finder

By J. H. Wilton



Coming into possession of one of the first made 3A Kodaks, and using it extensively, I acquired a growing dislike for the diminutive finder with which it was equipped. A direct vision finder was installed but even that seemed unsatisfactory. In the August, 1914, CAMERA CRAFT, Edwin E. Le Bas described a wire frame view finder that seemed to have so much to recommend it that a like one was constructed and at once given service on a trip to the Yosemite Valley. Any one who has tried to picture the scenes in that wonderful valley by the aid of an ordinary brilliant finder will, I am quite sure, be in a position to appreciate a wire-

frame finder. This particular form had two disadvantages: the projecting points that fitted behind the shutter made carrying difficult, and the lightness of the wire invited a loss of rectangularity. To remedy these defects, a new one was made of spring steel, one-sixteenth of an inch thick and five-sixteenths wide, as shown.



THE WIRE-FRAME FINDER

As this frame encloses a parallelogram exactly $3\frac{1}{4} \times 5\frac{1}{2}$, its outside dimensions are five-eighths of an inch larger each way, making it as easy for the pocket as an ordinary business envelope. Were I making another I would try to get the spring steel half the thickness and nearly half the width. The cross wires were put on by a jeweler friend who failed to get them as taut as he should, although they serve quite well as a means of leveling up. Instead of the projecting wires of the original finder, I riveted two pins, one-eighth of an inch in diameter and about an inch long, to one of the long sides, in such a way that they turned parallel and lay flat against the side of the frame when not in use, but projected downward when the finder was to be attached to the lens board. To provide attachment, a piece of aluminum, carrying two holes for the reception of the pins, was fastened to the lens board by means of two small machine screws with nuts. In one end of this block was tapped a hole for a larger screw, so that by screwing the latter in it would engage the side of one of the pins and hold the finder securely when it was desired to carry the kodak about with the frame in place. A piece of hard wood can be substituted for the aluminum if the latter is not available.

The sight is made as suggested in Mr. Le Bas' article: A piece of sheet brass, about 1x2 inches, serves as the base to be attached to the center of the camera side, the top in the illustration, by two small screws. Across the center of its upper side is soldered a piece of small tubing, and this last is fitted with a slightly longer piece of brass rod that will just turn nicely inside. The end of this rod towards the lens is slightly riveted so that it will not pull out, and to the other or rear end is soldered one end of a strip of sheet brass, a finger-shaped piece about two inches long, to serve as the sight. This is shown in the illustration, just between the two finders, turned upward for use. When not being used it turns downward and rests along the top of the camera, the piece of rod to which its lower end is soldered turning within the brass tubing. But before using this sight it must be trimmed or shortened until its upper end is the same distance above the center of the film as the cross in the wires or center of the finder is above the center of the lens, the measurements being made accurately.

To use this finder, one simply places the top of the sight close to one eye and then looks around the inner edge of the frame to see what will be included in the view as recorded on the film. The direct view finder, shown in the illustration, is quite useful for "sizing up" a view, the reduced image giving one a good general idea of the resultant negative. But the frame finder is the one that gives me the most dependable results. My work of photographing machinery was previously done with a 5x7 camera in order to get the large images required, but with the frame finder I can use the kodak, being able to place the image within a quarter of an inch of the edge without risk. This type of finder allows one to take full advantage of the rising and sliding front, a utility that is of little real use with the ordinary finder.

From my experience, any one employing a kodak for serious work, work demanding a knowledge of just what is being included in the negative, will find the time spent in constructing such a finder as I have described time most profitably expended.

PARAGRAPHS PHOTOGRAPHIC

Kindly Contributed by Our Readers

A COLORING TIP: Sometimes, in trying to apply color to a print, greasy spots are encountered, spots that do not seem to take the color. A little ordinary chalk rubbed on gently with a soft cloth and then gently rubbed off, will remove the difficulty and in no way damage the surface.—F. G. H., New York.

A GOOD RETOUCHING DOPE: The best retouching dope that I have ever used is one that I got from a demonstrator about five years ago. It is made as follows:

Red rosin	3 ounces
Turpentine	6 ounces
Sulphuric ether	2 ounces
Beeswax	30 grains

The rosin is dissolved in the turpentine by means of gentle heat and to this is added the beeswax previously dissolved in the ether. As both these solvents evaporate quite rapidly, the dope should be kept tightly corked when not in use.—T. G. B., Nevada.

A GROUNDGLASS SUBSTITUTE: With the addition of a little prussian blue, this is excellent for holding back shadows in printing.

Sulphuric ether	10 ounces
Touline or tulon	5 ounces
Gum sandarac	1 ounce
Gum mastic	$\frac{1}{4}$ ounce

This is flowed on the glass side of the negative in the usual manner. If too thick, a little more ether can be added.—T. G. B., Nevada.

A FLASHLIGHT PORTRAIT HINT: It is fully conceded that the flashlight portrait, properly made, gives beautiful detail and texture, but we sometimes want the effect secured, by daylight, by slightly under-exposing and then developing a little short of full density. The method I follow, while perhaps not entirely new, may interest some other workers who may find it as useful as I have done. I simply place a screen of silk marquisette or bolting cloth a few inches in front of the lens, after focusing and before making the exposure. While there is no apparent record of the screen on the negative, there is a softening of the result that is most pleasing; in fact, the plan was evolved in order to avoid, or at least minimize, the necessity of retouching, at which last I am not particularly skillful. Using the screen in front of the lens also seems to lessen the necessity of having the flash either at some distance or else behind a diffusing screen of its own, both somewhat difficult when working in cramped quarters or where the ceiling is low.—C. E. McK., Illinois.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

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No. 4

Our Frontispiece This Month

"Sunshine" is our own selection from a number of fine examples of the work of Nancy Ford Cones that have been placed at our disposal, with the author's consent, and to say that making the selection was a difficult matter will give our readers some idea of the good quality of her pictorial productions. We have, however, secured the promise of an early article dealing with Mrs. Cones and her work, and this will enable us to give our readers a still more intimate, as well as comprehensive, survey of the pictorial possibilities that an earnest, as well as artistic worker, finds at her disposal in the almost rural surroundings of her own home.

Sixth Pittsburgh Salon

We hoped, in this issue, to be able to show our readers a few of the pictures by our Pacific Coast workers, accepted by the Pittsburgh Salon just closed; in fact, several prints have already been secured for reproduction. But, hearing from Mr. Edwards, our Sacramento pictorialist, that he had a few comments upon the exhibition, in course of preparation for our pages, we have thought best to hold these pictures over in order that they might appear in connection with what Mr. Edwards, who was one of the judges, may have to say for the benefit of our readers, and our Coast exhibitors in particular. The Pacific Coast was unusually well represented, Los Angeles in particular, and with one of our Coast pictorialists on the jury for the first time in the history of such exhibitions, no little interest attaches to this last salon.

Supplementing Mr. Steadman's Article Last Month

One of our Los Angeles readers, an old hand at bromide enlarging, writes that Mr. Steadman failed to give all the good reasons for the making of an actual exposure as against any separate method of ascertaining the correct time of exposure. Any practical printer, he says, will have noticed the gradual weakening of a developing solution hour by hour, due to use and exposure to the air; in fact, experienced workers make allowance for this even when risking a guess at the exposure required. Where the correct exposure is desired, the only way is to do as Mr. Steadman advises and make an actual test on a small piece of the paper developed in the very solution to be used at the time for developing the print. Our correspondent also calls attention to another important point, namely, the tendency of most workers to form a wrong conclusion from an over or under exposed trial strip, rather than make a second trial, the inclination being to vary the exposure too slightly to take care of the variation indicated. At least, one almost invariably does this until considerable experience has taught him better. For example, with a test exposure of twenty seconds showing quite evident under-exposure, the worker would be inclined to increase the time to twenty-five sec-

onds, perhaps to thirty seconds or an increase of fifty per cent; while, in reality, the exposure required to be doubled. It is really much safer to repeat the test until the correct exposure is actually found, as one will learn by checking the results so secured against what he thought would be right, judging from the appearance of the first incorrect trial.

Canadian National Exhibition

The Toronto Camera Club will hold its Twenty-Eighth Annual Exhibition at the Canadian National Exhibition, Toronto, August twenty-fifth to September sixth next. The largest room in the Graphic Arts Building has been placed at the disposal of the Club and it is intended that the exhibition shall be a truly international one, the Club being affiliated with the Royal Photographic Society of Great Britain; and, through its previously held exhibitions, close in touch with many of the best workers throughout the world. Entry blanks, carrying "conditions of entry," may be obtained from A. S. Goss, Secretary Exhibition Committee, Toronto Camera Club, 2 Gould Street, Toronto, Canada. We can assure our readers that this exhibition is one that is really worth their while and those pictorially inclined should not overlook the opportunity that it presents. As in the past, the committee of selection will be such that admittance can be considered as an honor and as one quite justly bestowed. In addition, the care and attention the Club gives the work entrusted to its hands is exceptional and will no doubt be continued as heretofore.

When Are Pictures Obscene?

A question that is constantly put to us is one demanding some definite information as to what constitutes, in the eyes of the law, obscenity in a picture, but it is a question that is impossible of answer. About the best that we can do, in the way of enlightenment, is to quote from an article on the subject by James F. Morton, Jr., published some years ago in *Case and Comment*, as follows: "Everybody can readily learn exactly what is meant by burglary or forgery as defined in our penal statutes; but nobody can tell just what a given judge or jury will say to a particular writing or picture accused of being obscene. The vague and meaningless definition of *Reg. v. Hicklin*, L. R. 3 Q. B. 360, imports obscenity into any matter the tendency of which is 'to deprave and corrupt those whose minds are open to such immoral influences, and into whose hands a publication of this sort may fall.' Under this criterion, the abnormal mind is made the standard, and the normal tendency completely ignored. No such loose doctrine is held in any other branch of law, nor would it be tolerated elsewhere. Imagine criminal libel against the person being defined as 'language which tends to create a suspicion or dislike of the individual on the part of those whose minds are afflicted with prejudice against him, and into whose hands a publication of this sort may fall'! Under such a standard, the freedom of the press would be in much worse situation than in Russia. Yet the cases are precisely parallel; and the docile and sheep-like manner in which our American courts have almost unanimously followed the preposterous doctrine of *Reg. v. Hicklin* is one of the inexplicable facts in the history of jurisprudence."

A PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D.

A New Method of Intensifying Carbon Lantern Slides and Transparencies

In normal times the approach of the lantern season means to most of us a repeat order for our usual brand of lantern plates without further consideration, but war conditions, as was recently pointed out, I think in the editorial columns of this paper, may, at the moment, induce many amateur slide makers to try other processes than those involving the use of dry plates. Amongst these carbon should be a prime favorite. Indeed, the paragraph referred to came to me very opportunely, for it served to remind me of a roll of platinum black carbon tissue which I had purchased ten years ago and never used, and which I immediately decided to bring into requisition.

I recognized, however, that it was inadvisable to attempt direct carbon work with negatives of a character suitable only for contact printing on gaslight paper, and many of mine required the vigorous brand of that useful commodity in order to get a good print from them. I decided, therefore, to use ozobrome, and make my slides from gaslight prints. The resulting slides by this process are, of course, carbon slides as much as if made by direct printing.

It took me some time to get into the working of the platinum black tissue, which was not specially made for the ozobrome process; but when I had once succeeded, I was able to produce slide after slide, beautiful in detail and correct in gradation. But from many of my negatives I could not get that depth in the shadows, combined with brilliance in the high lights, which is desirable in a lantern slide.

With a bromide of silver lantern plate I should have put the slides right at once by intensification; but with carbon slides there appeared to be no practical method available.

On reference to text books I found the only thing recommended was potassium permanganate, which, whilst it stains the image

a pleasing brown, certainly does not add much to its density.

It then occurred to me that in a carbon slide, the support being practically almost bare glass, and the quantity of gelatine strictly proportionate to the image throughout, it ought to be possible to intensify by simply impregnating the gelatine with some chemical in solution which the gelatine would absorb, and then, after rinsing off surface solution, following with a bath of some other chemical in solution which, reacting with the first, would cause the deposit of a precipitate in the image. The amount of chemical absorbed by the substratum, provided this was simply the usual substratum employed, would be so slight as not to affect the brilliance of the whole.

A few rough experiments soon confirmed my supposition, and I obtained results which surpassed anything I had anticipated.

I took a solution of about two grains of green vitriol, iron sulphate, in one ounce of water, and placed in this a dry slide which had been previously put through an alum bath in the usual way to fix the gelatine. In about two minutes the slide was taken out of the iron solution, rinsed in a basin of water for from two to three seconds, and placed in a freshly prepared solution of barium sulphide. In this it was allowed to remain until all action had stopped, the time depending on the strength of the sulphide solution. The surface was gone over with a tuft of cotton wool, and the slide washed. The result was a great increase in the strength of the slide, which showed strong and rich shadows, combined with brilliant high lights, and an extremely good black similar to that of a photographure.

It is quite possible, however, that the intensification may be greater than needed unless the iron bath be weaker than stated. Should this over-intensification occur, it is simply necessary to treat the slide, after washing out the sulphide solution, with very

CAMERA CRAFT

dilute hydrochloric acid, of which five minims of strong acid to the ounce of water should be ample. As an alternative we may use a few grains of oxalic acid to the ounce of water. A slight rub over the surface of the slide with either of these acid solutions in a still more dilute state will act as a clearing bath; whilst if allowed to act fully, either acid will quickly remove the whole of the added density, and restore the slide absolutely to its original condition.

For my next experiment I took about two grains of sugar of lead (lead acetate) to the ounce of water, and proceeded exactly the same as with the iron solution. The first effect with lead is a precipitation of lead sulphate in the image due to the presence of alum in the gelatine. This is immaterial, but serves to fix the lead. The slide is then rinsed and placed in the sulphide bath, in which it gradually changes to a rich warm brown, and gains a degree of intensification depending on the strength of the lead acetate solution, and the amount of lead absorbed. The intensification with lead can be removed, either partially or completely, by means of acidified permanganate applied after the sulphide solution has been washed out. This, of course, must not be so strong as one would use for reducing a negative. A start should be made with a very dilute solution, and the strength should not be increased more than necessary, in order to avoid risk of injury to the carbon image. After the permanganate there will remain a residue of white lead sulphate which is easily got rid of by means of hypo.

In regard to silver I have not found that silver nitrate solution is readily absorbed, unless the slide is first soaked in a solution of about ten minims of hydrochloric acid to the ounce of water. After this acid bath the slide may be rinsed, and painted over with silver nitrate solution. There is, however, probability of brush marks if this method is adopted. The slide must then be rinsed and its surface wiped before placing it in the barium sulphide solution. Should the intensification be too great or the high lights tinted, a very weak solution of permanganate acidified with sulphuric acid will clear the slide, and the same solution may be used to remove the intensification, either partially or completely. Silver does not appear to possess any advantage over lead except that silver sulphide is known to be permanent, whilst

lead sulphide in a slide may prove to be not quite so stable.

An extremely warm brown color and a moderate degree of intensification may be obtained by first treating a slide with a solution of uranium nitrate in water, and after a momentary rinse placing it in a ten per cent. solution of potassium ferrocyanide. It is important to note that this is the yellow prussiate, and not the red prussiate or potassium ferricyanide, which latter has no action in this case. If a first application is insufficient, the slide may be returned to the uranium nitrate. The slide also may be cleared by after treatment with dilute acidified permanganate.

There are undoubtedly many other applications of this method of combined toning and intensifying carbon slides and transparencies which will be extremely interesting; but it may be well now to summarize a few of the little details which must be attended to during the manipulations. In the first place some little attention must be given to the slides whilst in the alum bath, as, in the case of lead intensification. At any rate, the alum must be uniformly distributed in the slide. Then, a slide when placed in the metallic solution must be uniformly dry, otherwise it would not take up the metallic salt evenly. The dish must be rocked, and the surface uniformly wetted. The strength of the solution, and the time required for its absorption, must be found by experiment. It may differ slightly in each case.

It is quite possible that an old and very much hardened slide may resist a solution which a fresh slide would absorb readily. In this connection it is well to remember that soaking in dilute hydrochloric or acetic acid would tend to soften the gelatine of a hard slide. For this reason acids and alkalies must only be used in a very dilute state. My first experiments were made with sodium sulphide, which almost invariably caused frilling and blistering. With the barium compound I have not had any trouble at all. Whilst in the sulphide solution the surface of the slide should be gently gone over with a tuft of cotton.

It is very important that the action of the sulphide should be complete, otherwise the slide will not have proper gradation and brilliance. For this reason if the sulphide solution is fairly dilute plenty of it must be used, and it must be renewed, if necessary,

A PHOTOGRAPHIC DIGEST

to complete the action. The degree of intensification cannot be altered by modifying the action of the sulphide. This depends entirely on the amount of metallic salt absorbed in the first instance.

It is quite easy to repeat the intensification indefinitely if desired. It is also possible to mix the metallic salts in certain cases. For example, some beautiful tones may be obtained by using a mixture of lead acetate and an iron salt. The iron sulphate is not so suitable for this purpose as the perchloride. This may be bought at the druggists in the form of a liquor, two or three drops to the ounce of water of which will probably suffice. This ferric chloride, followed by the yellow prussiate as used for uranium, should give a very fine blue.—T. H. GREENALL in *Amateur Photographer*.

Some Copying Difficulties

While it may be admitted at once that there is inevitably some deterioration in the course of copying, it is only right to point out that, if the copying is properly done, it should be very slight; so slight, in fact, that only when the result is examined very critically indeed should any signs be perceptible that it is not a direct picture.

The reasons why a copy is necessarily not quite so perfect as an original are two-fold. One is that the subject that is to be copied is very much weaker in contrast than any original subject of the ordinary kind is likely to be. The other is that when the subject is a paper print, there is the grain of the paper to contend with. These two factors may be considered in that order.

On the question of contrast, a little reflection shows that it must of necessity be very small, comparatively speaking. The original with a maximum of contrast is an engraving with good black lines on white paper. The highest light in such a subject is the white paper seen in the illumination which is used for the work, while the deepest dark is the black ink seen in the same light. Paper coated with a good black ink is very far indeed from being perfect black. It reflects a good deal of the incident light; in fact, if it is viewed in good illumination against something that really approaches black, it seems quite light in tone. Take, for example, a box lined with black paper, the interior of which is in shadow, and hold in front of it in a good light a piece of paper

coated with photographic dead-black varnish, which would be darker than the blackest lines of an engraving. It is seen that the dead-black surface in such circumstances stands out quite brightly against the dark background of the interior of the box.

Such an experiment gives us a clue to the cause of the want of contrast in a picture or an engraving: viz., that we are without any help in the way of shadow. In a natural object we have the different reflective powers of its different surfaces; and, as well as that, we have the play of light and shade. We may have in the most brightly illuminated parts of the subject light and dark surfaces as broadly contrasted as we have in our engraving, but over and above that, we have those same light and dark surfaces in shadow. A dark surface in shadow is very many degrees darker than the same surface in a strong light. In portrait work, for instance, in the folds of a dark dress, we have dark areas far and away darker than any we shall ever meet with in the blackest blacks of an engraving; while in the same subject we may have high lights at least as bright as the brightest parts of the engraving we are copying.

If this is true of a black and white engraving, it is still more marked in the case of a photographic print, in which the highest lights are certainly no whiter than the paper of the engraving; while the darkest tones are much lighter than the blackest lines of the engraving. The softer the original photograph that is to be copied, the more marked becomes the difference between the extent of the contrasts in it and those with which the amateur is accustomed to deal in the ordinary course of his work.

It follows, then, that in copying we cannot afford to commit any fault which has the effect of reducing contrast. We must take care that the exposure is correct; and that development is continued to take full advantage of it.

In copying originals which contain no half-tone at all, as for example, line subjects, there would be no fear of over-development, however far the operation was pushed, but for one fact. That is, that prolonged development tends to block up the finer lines, owing partly, no doubt, to halation, but chiefly to irradiation or scattering of the light in the body of the emulsion itself. This effect makes it important not to carry the development too far.

CAMERA CRAFT

As there are only two directions in which we can work to get contrast in such subjects, by increasing the opacity of the high lights and by keeping the shadows as free from deposit as possible, it follows that it is quite as important to have the shadows clean as it is to have the high lights dense. Hence it is often found useful to give the negative a brief treatment in a ferricyanide and hypo reducer to clear the shadows; even if this has to be followed by intensification to increase the opacity of the other parts. Special "photo-mechanical" or "process" plates are made, which tend to give great contrast, both by working very cleanly and by readily giving density; and if the best copies of black and white subjects are to be made, such plates are a necessity.

When we come to the copy of a photograph with half-tones, the conditions are no longer the same. With a black and white original, we can aim at getting the utmost contrast between the two tones. Absolute opacity on the one hand and absolute transparency on the other are never obtainable; but we can get within a reasonable distance of them, and this should be our aim. There are no intermediate gradations to trouble about. But, with a print in half-tone, the whole subject consists of such tones, and upon a faithful rendering of them depends our success. Exposure is just as important in such a case as it is with the black and white original; development is still more so. With insufficient development, we shall get a loss of contrast, which we can ill-afford; while over-development will result in a loss of gradation in the high lights.

Process plates are no help for such subjects, as they are expressly prepared to ignore half-tones. A good slow backed plate of the ordinary kind is as good as anything, provided there are no color difficulties in the original with which we have to contend. If there are, then an orthochromatic or even a panchromatic plate may be needed, together with a suitable screen. For reasons into which we need not go here, it will be found that a backed plate of the self-screen variety is very good for copying work, even if the original has no color complications.

We would lay particular stress upon the importance of correct exposure in copying. Unless the photographer is doing such work constantly, he will find that it will pay him to make a trial exposure in a series of strips,

and develop it very carefully, so that there can be no doubt what time will give him the best result. It must be borne in mind that, from the nature of the subject with which we are dealing, there is far less latitude than there is in the case of ordinary direct photographic work, and we must therefore determine the time within much narrower limits. Hence the value of a preliminary trial.

On the other cause of defective copies, that of the grain of the paper, there is not so much that need be written. This is almost entirely a matter of illumination. It is not so easy to secure even illumination as might be imagined, however.

With daylight, out of doors, the excess of top light must be counteracted. A sheet of looking-glass laid at a small angle with the horizontal, between the camera and the copy, has been suggested. Another plan is to have the camera and easel mounted on a board and to tilt this until the original faces the sky as nearly as can be arranged. When working indoors, the easel may face the window and the camera be placed either just outside the window or as near to it inside as possible. Daylight is not very manageable in this respect, and the best copying is done by dispensing with it entirely.

When working by artificial light we can use a two-fold light source, one on each side of the subject. In this way the little shadows which are cast by the hillocks of the paper by one light are illuminated by the direct light from the other, and vice versa. A couple of metal filament lamps, screened so that no direct light from them can reach the lens, form a suitable illuminant for copying from a small original, but with anything much larger than half-plate, further steps must be taken to secure even lighting.

Two lamps on each side are an obvious solution of the difficulty. Another is to move the lamps up or down during the exposure, so that each part of the edges of the print in turn is nearest to them. Some very successful copying has been done by means of a couple of mercury vapor lamps, one on each side of the subject; but only professional copiers on a large scale would feel that the expense of these was justified.

If particular attention is given to the rendering of the gradation, and to the illumination of the original, it should be possible to make copies which show little or no signs that they are not taken direct. Such a result

is what should be aimed at; and the photographer should on no account rest satisfied with an imperfect result, on the ground that there must necessarily be a falling off in a copy.—W. D. in *Amateur Photographer*.

Tanks for the Photography of Objects in Fluids

A correspondent recently made reference to the problem of photographing an egg floating in water in an ordinary tumbler. In that case, of course, the tumbler acted like a cylindrical lens, and distorted the egg very violently. Work of this kind requires a plane-sided tank, such as is seldom at hand and not readily procurable when wanted. * In fact, it is in any case difficult to get one made with sufficiently good glass to be perfectly satisfactory for photographic purposes, unless one is prepared to pay a very long price; a great deal more than the real value of the glass required, which is itself a fairly stiff item. If, however, the photographer likes to buy the glass himself there is no very great difficulty in doing the rest of the work, though, until one has tried, the making of a water-tight glass-sided tank seems a task of considerable difficulty. Only two sides need be of glass; the other two sides and the bottom can be of wood, but it is as well to fix narrow strips along the top of the two glass sides to render the framework construction more rigid. Close-grained pieces of wood, hard wood is preferable, should be selected, and cut accurately to size, so that each of the three pieces has dead parallel sides and perfectly square angles. They are fitted together with screws, and when one is satisfied that all is correct—that is, that the joints are as close as they can be, and the open sides all in one plane so that glass can lie flat against all three pieces—the whole is unscrewed and put together again with water-tight joints.

For this fitting process we want two things, both easily obtained and cheap; some asphalt solution and some marine glue. This glue is usually sold in boxes, and to get it out we have to warm the box in front of a fire until the cement becomes plastic enough to be pulled out in strips. While soft it is readily rolled into sticks, in which form it is most easy to use. The wood is painted all over with two coats of asphalt, having first been warmed sufficiently to ensure its dryness. When these coats are dry, it is warmed up again and some hot cement, first heated close

to the fire or in a Bunsen or spirit flame, is then spread along the parts that come into contact to form the joints. The cement can be spread evenly with a hot knife blade. While the cement is soft the parts are put together and screwed up, heating the joint strongly before the final tightening up of the screws. A hot knife will then remove or smooth off any cement that exudes from the joints, and can also be used to fill up the sharp inner angle between sides and bottom of tank with a little extra cement. The cement can be picked up on a hot knife and applied just like putty, and this is one of the easiest ways of applying it.

Glazing the sides is the next operation, to facilitate which we prefer to provide rebates so that the glass will fit in as it does in a window or picture frame. If one is a good enough carpenter the rebates can be cut, if not they can be built up with narrow slips. In the former case they must of course be cut before the wood is put together, while in the latter we need fairly thick wood, an inch thick, say, to provide room for them on the edges. If built-up rebates are used, the strips must be prepared and be cemented and screwed up just like the main joints. So far a couple of quarters will probably represent the outlay, but the glass will cost a good deal more than this, since it is necessary to use the best quality colorless plate-glass. The kind of plate-glass specially adapted for enlarging easels will serve. It must, of course, be cut to fit the tank sides exactly. Incidentally, we may note that this kind of glass is exceptionally easy to cut, so if the operator possesses a diamond he can do the cutting himself without fear of mishap.

The method of fixing the glass in the rebates is similar to that of glazing a window frame, with the exceptions that we use cement instead of putty, and a hot knife in place of the usual putty knife. The rebate is neatly coated with a bed of cement, and also the edge of the glass, then the latter, after a good warming in front of the fire, is pressed firmly into the rebate. By keeping the whole thing warm and continuing the pressure a quite close joint can be secured, and the glass can be held down by sprigs in glazier's fashion. The outside angle between glass and wood is then filled with cement, again in glazier's fashion, with the aid of the hot knife.

The other side of the tank being treated

CAMERA CRAFT

similarly the job is finished, and we are possessed of a tank that is as reliable and efficient as anything we could have purchased for three times the price. Those who shirk the cutting of rebates, or who have not wood thick enough for the method of building up rebates which we have described, can adopt either of two other expedients. They can fix slips outside the ends and underneath the bottom of the tank so as to form rebates by projection, or they can cut the glass the full size of tank and after, cementing it on, hold it in place by metal angle strips, also coated with cement and screwed to the wood. This last is a possible method, but one far more difficult to carry out satisfactorily than it may appear to be. It is much better to build up the rebates, either on edge or sides of the wood, as described, though cut ones make the best job of all.

The glass sides need not be secured to the horizontal strips that join the tank ends at the top—that is to say, each glass really wants to be cemented only on three sides. If we use thick, hard sound wood large tanks can be constructed in this fashion at comparatively very small cost, and a very material advantage is the fact that we can make tanks of any size and proportions that may be convenient, though our choice is very limited if we rely on purchasing what we require.

Tanks such as these are eminently useful to photographers who have a taste for experimental photography, as well as to those who wish to study aquatic plants or creatures, while they are also of great value to lecturers demonstrating optical phenomena. For these last purposes a tank with four glass sides is generally most desirable, but this is a type by no means easy to make. It is, however, quite a simple matter to insert some small windows in the wooden ends of a tank such as we have described, all that is necessary being to cut a hole through the wood, build up a rebate around it, and cement in a piece of glass. In such a case the glass should be on the inside of the tank end, and should be fitted before the tank as a whole is put together.—*British Journal of Photography*.

Faked or Scientific

Another cherished illusion has been rudely shattered. We learn from seemingly reliable authority that high power motion

photomicrographs of living germs are not what they seem.

A cameraman friend recently sought, with the co-operation of a doctor having considerable photomicrographic experience, to produce some film of live "bugs". My friend soon learned, among other things, that owing to their natural transparency, disease germs must be stained in order to be photographed; the staining process kills the germs; with high magnifications, instantaneous exposures are impossible even with powerful arc lights and condensers; and, that most disease germs are not very active in their behavior, anyhow.

However, our friend was not quite satisfied but persisted that he had, himself, seen good cinema-photomicrographs, even though it did not seem possible to make them.

Now we learn through a high German authority on optics, that high magnification cinema-photomicrographs of living micro-organisms are impossible, owing to certain physical limitations which can be explained only in terms of microns, wave lengths, refractive indices and the like,—things with which ordinary mortals are only remotely acquainted. But the fact remains that moving pictures of microbes have been made, and this same German scientist explains how it was done. The germs were first prepared on slides in the approved manner for "still" photomicrographs. Then, "movement" was imparted to the stained, mounted and lifeless germs in much the same manner that action is instilled into animated cartoons. The effect of individual microbes passing around and behind one another was accomplished by the manipulation of two or more different slides, photographed on the same film. As the microbes were lifeless and practically embalmed, individual time exposures and the greatest deliberation was possible. Obviously, infinite patience was required in producing these cinema-photomicrographs. Nevertheless, German thoroughness has produced moving pictures of lifeless micro-organisms that so closely resembled the behavior of living microbes under the microscope that even the majority of the bacteriologists were deceived. In fact, these pictures, when produced by those familiar with the habits of microscopic "bugs", are evidently as satisfactory as would be motion pictures of the living microbes, were it possible to make them.

THE AMATEUR AND HIS TROUBLES

Conducted by Fayette J. Clute

Making Positives Direct

An Iowa reader wants to do some experimenting along the lines of producing positives direct. Or rather, he wants to know if there are any suggestions that I can offer that will enable him to get a positive instead of a negative, to the end that from such positive he might produce an enlarged negative without the extra work of making the positive from the original negative. I really do not know of any dependable method of making a positive as he wants, although I have seen more or less satisfactory positives produced from the original exposure, generally due to some accidental influence. All that I can suggest is that he select a subject having no decidedly great contrast, make an exposure that is a trifle full rather than short, start development in a developer like metol that brings all parts of the image up together, and then, just as the image is faintly visible, subject the plate to a weak light like that of a match waved near it, followed by completion of the development. This, I think, will give him a positive image, buried beneath a fairly good coating of surface fog; but a good portion of this last can be removed by applying a strong Farmer's reducer quickly to the well dried plate, or in such a way that the action is confined to the surface where the fog exists. I cannot say that this will work out to my correspondent's satisfaction, but it will give him a basis upon which to experiment, I believe. If there was any satisfactory and reliable method of getting the positive image direct by the original exposure, our motion picture people would be employing it quite often; in fact, the method would quickly come into quite general use. A little hypo in the developer has been known to cause reversal of the image, but I do not think such action is ever complete, the negative being reversed in some portions and normal in others, the difference depending upon the amount of light action in the different parts.

Using Sand In Printing

One busy professional that I know keeps a cigar box full of silver sand standing by the side of a printing box that he uses for such prints as he makes in a printing frame, prints that require special dodging. This box, by the way, has the four lamps in the top, the lower half of the front being removed for the insertion of the frame and to allow of the dodging generally done with a bit of card. The printing frame lying flat and face up on the bottom of the box with the lights above and the open half of the side in front, makes such dodging easy. But in some cases, particularly when the part to be held back comes in the center of the negative, the sand is found most convenient. Perhaps one face in a group prints too dark or the detail in a certain shadow becomes buried before the rest of the print is sufficiently exposed. All that is necessary is to deposit a more or less thick coating of the sand over that portion of the negative. The sand naturally softens off at the edges of any amount that may be placed on the glass, and only a very little practice is required in its use to enable one to work wonders by its aid. It is, of course, advisable to insert a piece of glass in front of the negative, be it a glass one itself, or two sheets of glass if a film negative; and furthermore, even that expedient might not give sufficient diffusion if the printing light is a more concentrated one.

Restoring Album Prints

A Washington correspondent wants to know how he can best restore or revive the strength of some old albumen prints, portraits, that he has been asked to copy. As a rule, these old prints will copy much better than one would suppose, and I would advise that good copy negatives be first made, using an ordinary plate, before any attempt to revive the prints is undertaken. Then remove them from their mounts by soaking the

necessary length of time in cold water, place for a couple of hours in a five per cent solution of common alum, wash, and finally intensify with mercury followed by ammonia, just as one would intensify a negative by the same process. One worker who uses this process quite successfully, follows the bleaching by mercuric with a subjecting of the print to the fumes of strong ammonia instead of immersing in a solution thereof.

Using Some "Know How"

There was an amateur photographer, one of considerable skill and experience, talking with another of his kind in the stockhouse in which I happened to meet him. The first was ordering a dozen plain and another dozen orthochromatic plates, when his friend asked him why he did not use the orthochromatic kind for all his work. For reply he selected two prints from a batch made from some negatives that he had recently made out at the park, both of the same subject and taken within a few minutes of each other. One exposure had been taken on a plain plate and the other on a color sensitive one, the reason for the variation being clearly apparent with the prints before one for comparison. The subject in question was a white building with a well defined tower above. The one made on a plain plate was taken from well to the side, from a position in which the broadest presented aspect of both the building and the tower was somewhat gray by being in shadow. On the plain plate the subject stood out nicely from the almost clear white of the sky, something that would not have happened had the orthochromatic plate been used with its resultant fairly well tinted sky. The other view, made from the front and made on the color-sensitive plate, showed the tower and the building itself, in bright light on that side, as white against the darker sky. Had the plain plate been used for that view, tower and building would have blended into the sky and the usual effect secured under such conditions would have been secured. The color sensitive plate or film is what one should use in a large majority of cases, but there are, occasionally, conditions under which a plain plate will best serve the purpose. The use of a little "know how" is not to be despised in the matter of determining which should be used.

Copying Line Drawings

A Massachusetts correspondent wants

some advice on the subject of copying some line drawings or pictures of that character, as he finds the work requires something different from his usual procedure in copying pictures having half-tones or intermediate gradations between the black of a line and the white paper. The proper procedure is to use a plain plate, one thickly coated, which means not too fast, preferably backed, and give ample exposure. For a developer, dissolve two ounces of sodium sulphite crystals in ten ounces of water and add eighty grains of hydroquinone and two drams of formaline. Development should be carried far enough to make the high-lights, the opaque portions, clearly visible on the back of the negative, even to the point of slightly degrading the lines or clear spaces. If, after fixing, there is still a slight veiling of the lines, a short immersion, hardly more than a rinse, in a freshly mixed Farmer's Reducer, will clear up these lines without any apparent effect upon the general density. This is the practice of one of our local men who does considerable such work and does it well, and our correspondent should have no difficulty in achieving success by following his example.

Using Magnesium Ribbon

A New York correspondent has fallen heir to a couple of rolls of magnesium ribbon that he wants to use in copying work. He finds, however, that it is hard to ignite, sputtering and even going out. The difficulty lies in the thin coating of oxide that the ribbon has acquired. All that he needs to do is to secure a piece of fine emery cloth and draw a length of the ribbon between the folds of a piece cut a convenient size. As the ribbon is made bright and metallic looking he will find that it ignites quite easily.

Intensifying Lantern Slides

A New Jersey reader has been trying to intensify some lantern slides with the usual mercury and ammonia formula, but finds that it makes the image coarse, changes the color, and gives him a fine crop of pinholes quite frequently. A better intensifier for his purpose is the Wellington formula for silver intensification given in the last five or six issues of the "British Journal Almanac", and no doubt in many other such compendiums of photographic formulas.

INTERNATIONAL PHOTOGRAPHIC ASSOCIATION

The Post Card Albums

Those members making post cards who have not as yet contributed their five or six cards for the next Circulating Post Card Album, should do so at once as the time is limited to thirty days following this announcement. At the expiration of that time, about May fifth, the album will be closed and at once sent out on its route list to the several contributors and a few others who are interested therein but who do not deem their work as yet eligible. Not only is the receipt of the album a privilege well worth the small trouble of sending on the cards required; but, by being represented in the album the member is put in touch with other workers who wish to exchange, and he can better judge of their work from the examples shown, as they can of his own. Those wishing their cards returned after the album has gone over its circuit can be accommodated if they will make the request when sending their cards, although so doing breaks up the albums which would otherwise be available in showing new members what was being sent out over the routes. Address all post cards or inquiries concerning the Post Card Division to: JOHN BIESEMAN, Director P. C. Div., Box 136, Hemlock, Ohio.

Officers of the I. P. A.

F. B. Hinman, President, 1369 South Washington Street, Denver, Colo.

J. H. Winchell, Chief Album Director, R. F. D. No. 2, Painesville, Ohio.

Fayette J. Clute, General Secretary, 413-415 Claus Spreckels Building, San Francisco.

Answers to inquiries concerning membership and membership blanks will be supplied by the State secretaries. Album directors are at present acting as State secretaries in such of their respective States as have as yet no secretaries.

John Bieseman, Director Post Card Division, Hemlock, Ohio.

James B. Warner, Director Stereoscopic Division, 413-415 Claus Spreckels Building, San Francisco.

A. E. Davies, Director Western Lantern Slide Division, 1327 Grove St, Berkeley, Cal.

Arthur H. Farrow, Director Eastern Lantern Slide Division, 51 Richelieu Terrace, Newark, N. J.

NEW MEMBERS

4590—George F. Belden, 903 Pine St., San Francisco, Cal.

3¼x5½ to 8x10, various papers, of principally mountain scenery, high Sierras, etc.; for similar. Class 1.

4591—B. W. Moulton, Quincy, Ill.

General views; for the same. Class 1.

4592—Will A. Hale, Lebanon, Tenn.

Any size, various papers, of landscapes, local views, seashore, etc.; for the same. Class 1.

RENEWALS

188X—Edward Truman, Burton, Ohio.
Class 2.

3227—V. Rose Huff, Chagrin Falls, Ohio.

4x5 and enlargements, developing papers, of interesting subjects in good work and prompt exchange; for the same, am partial to animal, marine and child studies. Prints and post cards. Class 1.

3481—Mrs. G. E. Bolckom, R. F. D. No. 2, Spangle, Wash.

3½x5 and 5x7, developing papers of landscapes, portraits and general subjects; for the same. Class 1.

3820—W. S. Cotton, 5021 33rd Ave., S. E., Portland, Ore.

Unmounted stereo prints, standard size and 45x107 mm., for the same. Negatives also for exchange. Class 1.

3852—J. W. Jeffers, Frankfort, Ky.

Vest pocket, 5x7 and enlargements, various papers, of landscapes, genre, and a few nudes of children only, also soft-focus work; for anything in artistic line. Class 1.

4033—Richard S. Foster, P. O. Box 3106, Bridgeport, Conn.

Up to 6½x8½, also enlargements, developing papers, of landscapes, animals, etc.; for views of general interest, animals, landscapes, marines, etc. Good work only sent and expected—3 to 5 pictures. Class 1.

4163—C. A. Heald, 330 E. San Bernardino Rd., Covina, Cal.

Class 2.

4333—Juventino Ocampo, Apartado 1, Pachuca, Hgo., Mexico.

3¼x5½ or post cards, developing paper, of animals, birds, landscapes, groups of girls, mining scenes, and miscellaneous; for wild animals, marines, landscapes and beautiful girls. Class 1.

4585—Willard Oakes, Box 922, Portland, Ore.

(Was 1229 East Main St.)

2½x4¼ up to 10x12, various papers, of Columbia River highway, and Pacific Northwest; for scenery, flowers, gardens, beach, mountains, rocks, etc. Class 1.

CHANGES OF ADDRESS

4255—C. S. Beardsley, P. O. Box 573, Vallejo, Cal.

(Was 1013 Amador St.)

4418—William S. Wilgus, 2102 Broadway, San Diego, Cal.

(Was Gordon Arms Apt.)

4433—John Y. Owsley, 1336 Green St., San Francisco, Cal.

(Was Salt Lake City, Utah.)

4527—John J. Lee, Lock Box 856, Ashtabula Harbor, Ohio.

(Was 25 Market St.)

4565—Henry S. Drake, 425 S. Stoneman, Alhambra, Cal. (Was 723 Obispo Ave.)

4569—Niles N. Fritz, 519 N. 5th St., Allentown, Pa. (Was Lehighon, Pa.)



CLUB NEWS AND NOTES

Southern California Camera Club

The activities of this enterprising band of camera workers, somewhat interrupted by war enlistments and the "flu" epidemic, have all been resumed with added vigor. On the evening of March sixth, David Sheahan, rotogravure expert on the "Times," gave a most instructive demonstration on Carbon Printing, and on the evening of the thirteenth there was a fine exhibition of lantern slides. On the twentieth the long-delayed Course in Photography will start, with Mr. Sheahan as the director, assisted by other experts who will handle separate subjects as they are taken up. This course, for which there will be no charge, while intended primarily for the beginner, will afford instruction for even the most advanced by reason of the thoroughness with which the different branches will be covered. Following the one opening session in March, the second and fourth Thursday evenings of each month will be devoted to the work.

California Camera Club

A large and interesting collection of prints, the work of Sanborn Young, member of the

Pittsburgh Salon, graced the walls of the Club rooms during March. Both landscapes and portraits were in evidence, and an unusually large number were in the gum bichromate process, but all were well worth study and attention.

The latter part of March will see the first of the regular monthly outings of the Club, weather permitting. The objective point selected lies among the rolling hills back of Leona Heights in Alameda County. Judging from the number who have signified their intention of participating, the attendance will be large.

Charles L. Snyder will shortly give the members a demonstration on "Home Portraiture with the Electric Light", showing the possibilities of simple, inexpensive home equipment. He will go into the subject thoroughly, endeavoring to create an interest in this illuminant as a worthy rival of the flashlight.

At the regular Club meeting in March, Matt. Draghicevitch, a Club member, gave a very interesting exhibition of lantern slides, the collection comprising landscapes and marines, all from his own excellent negatives.



OUR BOOK SHELVES

Photography and Fine Art

Henry Turner Bailey gives us, in this new book, something that is really worth while. To those who do not know of Mr. Bailey and his work, and one of his activities makes him Dean of the Cleveland School of Art, we can do no better than quote from the volume's dedication: "To everybody who enjoys a camera and likes photographs, and who in secret wishes that he knew more about how to produce beautiful pictures, this book is dedicated, by one to whom that state of mind is like a familiar friend." Then all we need say is that Mr. Bailey has most consistently held that idea in mind in placing before the reader his wide knowledge of the subject of which he treats. There are some

ninety-six handsome illustrations, illustrations that really illustrate the text, and the latter is informative and instructive in a way that will gladden the heart of any photographer ambitious to make his work better, more pictorial, more artistic if you will, or perhaps only to make his work more pleasing and satisfying. While not a bulky volume, the logical mind, the "teacher" mind, of the author has enabled him to make the work surprisingly exhaustive and as a result, direct and unhampered with wordiness such as a less sure writer might find difficulty in avoiding. Published by The Davis Press, Incorporated, Worcester, Massachusetts. Price one dollar and fifty cents. Hirsch & Kaye and Marsh & Company of this city will supply copies, we understand.

NOTES AND COMMENT

A Department Devoted to the Interests of Our Advertisers and Friends
In it will be found much that is new and of interest

Reported by William Wolff

Edward P. O'Neil of the Pike & O'Neil Company of Portland, has become quite an orator. He recently made a speech before the Portland Ad Club that took the members off their feet.

V. R. Trine, formerly manager of the Woodard, Clark photo department, has bought an interest in the Pike & O'Neil Company. His popularity with the photographers has resulted in a large increase of business for the latter firm.

Another old-timer has gone into business for himself. L. J. (Doc) Bergman has bought out the business of the Multnomah Photo Supply Company in Portland.

Miss Mary Wood, now with the Multnomah Company, will be married to Lieutenant Bill Winters, foreman of the finishing department, in June. Wood and Winter seem to be a propitious combination, and Bill is to be congratulated on his good fortune.

Last month Henry Sackrider made a trip from Marysville up to the city in his new roadster.

Valentine of Redding has a new record. Now it is nine.

During February, Edith Hayden of Roseburg took a week's vacation in Portland.

Chester Stevenson of Eugene is back from "over there", and can be found at the Linn Drug Store.

K. C. Barklay of Eugene now has a fine corner store and should double his business. We wish him all success.

Strip Printing

The method of printing bromides in strips either "three-on" or "six-on" is, to judge by our ever increasing sales becoming more popular than ever both for post cards and larger work, and we offer a friendly criticism of some of the methods of working that have come under our observation.

The chief trouble seems to be in getting all the images the same depth, and we think

that in most cases it is not the assistant who is to blame, but the method. The exposing light may be so powerful that the exposure necessary is only a fraction of a second, and it becomes an easy matter to make a fifty per cent, or even a hundred per cent, error. The light should be screened down, or a lower candlepower light used, so that at least two or three seconds exposure is required, the extra time so occupied would be saved by the absence of "repeats", and better all-round work would result. In counting seconds it is better to count quickly: one, two, three, four, one; one, two, three, four, two, and so on. A loud ticking clock will serve as an accurate guide.

Another defect often met with is the incorrect placing of a vignettted head on post card strips, with the result that upon trimming, the head is to one side of the card. To prevent this it is a good plan to get a waste post card, exactly $3\frac{1}{2} \times 5\frac{1}{2}$, and cut out an oval opening about $2\frac{1}{4} \times 3\frac{1}{2}$ in the center or a little higher. When adjusting the negative in the carrier, the cut-out post card is placed on it, taking care to see that the card is in the correct first "feed" mark.

Another trouble is air bells in development or fixing. The chances of getting these in development can be reduced to a minimum by placing the strips in the developer in pairs, back to back. We have seen many skilful assistants work this way, using the right hand to pair them and the left hand to place them in the developer and turn them over. Up to a dozen pairs can be handled in this way, taking care to keep them in the order in which they go into the developer and use plenty of solution. With the finger and thumb it is an easy matter to pick out the bottom pair, place it at the top, and so on, removing the pairs one by one as they become fully developed. When thrown in the fixing bath, an assistant should at once part the pairs and fully immerse them, afterwards keeping them on the move. It is true that

CAMERA CRAFT

perfect fixation is more important than thorough washing, and it is equally true that the first minute of a print's immersion in the fixing bath is the most important, and the fixing solution should have free access to both back and front of the print.—RAJAR LIMITED,

Illinois College of Photography

Occasionally we are given quite pleasant surprises, one of the most recent being a visit from Robert Travetute of '99. He is now managing a thriving studio business in Tuscola, Illinois.

W. W. Warfel, 1914, writes that he is stationed at Pittsburgh, Pennsylvania, in the Roentgen Ray Department of the General Hospital there.

Frederick Lee, 1916, home from the army, recently paid the College a short visit. Mr. Lee has been serving in the Engineer's Corps stationed at Washington, D. C.

Harold Tandy, 1916, who has been in the photographic department of the Aero Division, after a brief visit to the College and his Effingham friends, has resumed his duties at Camp Parkfield, Millington, Tennessee. While here, Mr. Tandy exhibited some very fine pictures taken by himself while in flight in his plane. We are always pleased to have Mr. Tandy visit us.

John Rinehart, now in Government employ at Columbus, Ohio, and for fourteen years the efficient secretary of the Bissell Colleges, was called home last week by the death of his two brothers. Walter was a successful lawyer, who for several terms was Representative from this district, and Daniel was at the head of a typewriting school.

A New Photographic Paper, Cosmo

As announced last month work on the plant of the old Pacific Photo Paper Company and the assembling of needed raw material has been pushed forward, and the new firm has every reason to be proud of the progress made. Everything points to the successful production of an excellent paper of uniform quality by the new firm, the Pacific Photo Products Company, recently incorporated in this city.

It is the intention of the Pacific Photo Products Company to manufacture a high grade product to be sold at a reasonable price. The president of the new concern is Henry G. de Roos, a well known photo supply dealer of San Francisco, who, after investi-

gating the proposition from every angle, has assured us a tremendous success. The paper is to be known as Cosmo, and will be made in several different grades. It will be the policy of the company to establish agencies throughout the United States for the distribution of their product. The services of a very efficient staff has already been contracted for and it is the intention of the company to have Cosmo paper on the market within thirty days.

A Convenient Dark-Room Lamp

The subject of dark-room lighting is an old one, but is, nevertheless, one in which every photographer is vitally interested. In the past, the use of natural-colored-ruby electric lamps has been limited on account of the difficulty in obtaining them. The illumination secured in many cases was unsatisfactory in that the lamps were too bright for sensitive



plates and films but not bright enough for convenient working of papers. These objections can now be entirely overcome by the use of an All-Nite-Lite transformer with its lamp dipped three or four times in standard sign lamp-dip to obtain the desired shade of red, ruby or yellow.

The All-Nite-Lite transformer is a small device about the size of an ordinary lamp which may be operated from alternating current lighting circuit. One end screws into any handy lamp socket; the other end contains a miniature socket for the colored lamp. The device is compact and presents a neat and finished appearance. Both transformer and lamps may be obtained from electrical supply dealers in any part of the country. A very convenient outfit consists of one All-Nite-Lite transformer with one ruby and one yellow lamp; the ruby lamp for plates, films and bromide papers and the yellow lamp for the various gas-light papers. With these combinations the light produced is sufficient to enable the photographer to do his work satisfactorily and yet run no risk of fogging his plates or films. The cost of operation is negligible which makes this device equally desirable for both amateur and commercial photographers.

CAMERA WANTS

Advertisements of the above nature shown below will be inserted under this heading at the rate of fifty cents each insertion, for twenty-five words or less; each additional word, two cents extra, cash with order. Those of positions wanted inserted once free. No business advertisements accepted.

WANTED TO BUY A photo supply, kodak finishing and commercial business or a partnership. C. E. Pring, Silver King Mine, Superior, Ariz.

WANTED Stereoscopic film camera or Hawkeye camera. Must be in good condition and reasonable. The Art Studio, Bogalusa, La.

FOR SALE High class one-man studio receiving the highest prices for work in the state, business steadily increasing every year; established 6 years; net profits for the last 3 years: 1916, \$3926.12; 1917, \$4898.40; 1918, \$5570.35. Will stand closest investigation. Price \$2500.00. Address Class, care "Camera Craft", San Francisco, Cal.

WANTED Pictorial negatives of sea gulls in motion, marine views and landscapes. Send sample print and price of negative. Address Van de Griff's Art Studio, Fort Wayne, Ind.

WANTED Smith soft-focus single lens, 18 in. or over, up to 30. C. M. Prussing, 1840 Berenice Ave, Chicago, Ill.

\$600.00 Studio, fine location ground floor, kodak supplies; population 5000, the best climate in State of Washington. Owner wishes to retire on account of health. If you are looking for a good location and a good little business, inquire S. B. C., care "Camera Craft", San Francisco, Cal.

WANTED 3¼x5½ anastigmat lens and shutter, also 16 to 18-in. focus. I have 5x7 Dagor, Optimo shutter; will trade. H. Hollowell, Lancaster, Mo.

PARTNER WANTED Experience unnecessary. Must be honest and respectable. Largest and best equipped photo supply, frame, art and stationery store; high class photo studio in connection; the coming country; terminal government railroad to interior and government coal mines; more coal in sight than in all the U. S.; large operating gold mines in vicinity; climate in summer like California; winter milder than Eastern states; doing big business; cannot handle alone; stock, etc., value \$8000.00; double the profits outside with living cheaper than states; will guarantee \$175.00 wage drawing account besides profits; if not satisfied with 30 days trial will release your option. Consider \$4000.00 cash only for half interest. If not required amount, do not waste my time. Bank and other references. Particulars, Proprietor, Box 1647, Anchorage, Alaska.

FOR SALE Last 10 years of "Camera Craft", in perfect condition, for \$5.00 the lot; buyer to pay express from Coalinga, California. Frank Foster, Oilfields, Cal.

WANTED Electric Print Dryer; 8x10 printing machine; electric enlarging machine with about 9-in. condensers, with or without lens. Also 3 commercial developing tanks. State condition and lowest cash price for all or any article. Address the Bon Ton, Moscow, Idaho.

WANTED Commercial photographer by the leading studio in this line in Seattle, Wash. Age between 30 and 40. Must know and have had indoor and outdoor experience in every branch of the business. Good opportunity for permanent connection at good pay to the right man. Give full particulars in reply to "Seattle", care "Camera Craft", San Francisco, Cal.

WANTED Woman with studio experience to do amateur developing, printing and enlarging; must be expert; state experience. Prefer one who can do retouching, spotting or coloring. B. E. Calkins Co., Butte, Mont.

SALE OR TRADE New Brunswick, plays Victor, Columbia, Edison records; cheap for cash, or trade for late model Compact 3A Graflex or high grade 5x7 view or both. Address A. C. S., care "Camera Craft", San Francisco, Cal.

FOR SALE Only studio in town of 3000, which has been run as a branch, offered for \$200.00, in which a man or woman who is content with life in small town, can do gross business of \$300.00 a month. Studio at Libertyville, Ill. All particulars. Address Photographer, 807 Lincoln Ave., Highland Park, Ill.

FOR SALE Auto Graflex Jr., 2¼x3¼, with case, film pack adapter, and 3 holders; no lens; all in fine condition. T. R. Wiley, Piqua, Ohio.

WANTED First class kodak finisher; permanent position for good printer. Give experience, references and salary wanted. Address McKay Art Company, Missoula, Mont.

WANTED Photographer, man or woman; must be good retoucher, operator and printer. State salary wanted when answering. Address H. H. Wonacott, Willits, Cal.

RETOUCHING And coloring for particular photographers. Specialist on copies and blocking. Special attention given to out of town work. Prompt service, right prices. Emerson P. Beers, 539 41st Ave., San Francisco, Cal.

FOR SALE A new Home Portrait Graflex with magazine plateholder and leather case for outfit. Cost complete \$165.00, will sell for \$120.00. Never used more than 10 times. H. A. Ludwig, Howell, Mich.

WANT KODAK STOCK Will buy for cash, stock of kodaks and supplies; also would purchase complete or part outfits for developing and printing department. Give list and bottom price. Address Kodak Stock, care "Camera Craft", San Francisco, Cal.

FOR SALE Goerz Celor, Volute shutter, 6½x8½, 9½-in. focus, f-5, all in new condition, \$99.50; Voigtlander Collinear, ser. II, 6½x8½, 12-in. focus, f-6.3, new condition, \$75.00; Graflex, 3A Zeiss Tessar 5x7 IC, f-4.5, leather carrying case, new condition, \$107.00. Stark, 1100 Third Ave., Seattle, Wash.

FOR SALE 8x10 Century No. 1 view camera, long bellows, 3 holders, carrying case, without lens; used but little; guaranteed perfect condition; list about \$39.00, sale price \$25.00. Walter W. Bennett, Laurel, Nebr.

SALE OR EXCHANGE A 3B Dallmeyer Portrait lens, 11½-in. focus, f-3, Waterhouse stops; want anastigmat 8-in. to 10-in. in shutter. H. S. Carter, Lewiston, Idaho.

WANTED TO BUY Or rent a studio in a town of no less than 3000 population; in Western States only. Address Mrs. C. Lesmeister, Box 66, Crescent City, Cal.

FOR SALE Studio with or without equipments, north skylight, has electric light and running water, located at the U. S. Cantonment, Camp Dodge, Iowa. Will sell very reasonable. Address C. Oliver, 225 N. 55th Ave. West, Duluth, Minn.

CAMERA WANTS—Continued.

PARTNER WANTED In studio and home portrait business. I have complete home portrait and commercial outfit including latest model automobile. My experience is surpassed by no one. My ability is unquestioned. To the right man or woman, this will be an excellent opportunity. Address R. M. W., care "Camera Craft", San Francisco, Cal.

SPOT CASH Want pictures of all kinds; foreign, native, landscapes, nudes, art subjects, cities, army, navy. Send picture, priced and labeled, will promptly send money or return pictures. Robroy Price, 309½ Main St., Fort Worth, Tex.

POSITION WANTED By man as operator and printer, handles carbon and plain silver printing, as well as all other methods. This man is no joke, but a real common sense worker, who is versatile, practical and first class. Address J. P., care "Camera Craft", San Francisco, Cal.

POSITION WANTED As operator and manager of strictly first class studio. Address O. W. P., care "Camera Craft", San Francisco, Cal.

FOR SALE 4x5 Premo plate and R. R. lens, \$9.00; 4x5 Cooke f-5.6 in barrel, \$30.00; 4x5 Auto Graflex with holders, \$40.00; 5x7 R. B. Reflecting camera, \$35.00. H. A. Larkin, Emerson, Iowa.

WANTED Good Christian homes, Protestant, Catholic or Jewish, for homeless boys between 5 and 12 years. May be adopted if desired. We have Booth, aged 9, fair complexion, bright, manly; Rot, 8, small, attractive, brown hair and eyes; Stanley, 6, lovable, sturdy, curly hair, freckles; Delmar, 7, full of life, red hair, blue eyes, lots of freckles, bright as a dollar; Korona, 8, Austrian, fair, lovable, extra good boy; James, 5, sturdy. All Americans except two. Apply Children's Home Society, Bacon Bldg., Oakland, Cal.

FOR SALE An exceptional opportunity. A ground floor studio, fully equipped, city water, electric lights and other modern conveniences, situated on main street in live, up-to-date town of 1000 in the best agricultural district of N. W. Iowa, where land sells for \$225.00 to \$350.00 per acre; also a studio in next town. This studio is fully equipped and situated on main street in a town of 1000, a live business place and first class farming community. These 2 studios are 10 miles apart and the territory adjoining, making it a very desirable field to work in; nearest studio from either place is 18 miles, 6 towns within 10 miles without studios; last December business for 1 studio above was \$500.00; other months average from \$175.00 to \$275.00 per mo. for the one studio alone, which means that a live photographer with a first class assistant can handle these 2 studios to good advantage and do a flourishing business. Reason for selling have other business which will take all my attention. For particulars write E. C., care "Camera Craft", San Francisco, Cal.

FOR SALE The only studio in nice county seat town, Eastern Washington; fine climate, no competition within 46 miles; ground floor, plate glass front, center of town, north skylight, fully equipped, with all apparatus in fine shape; rent only \$12.50 a month; many smaller towns to draw trade from; family health conditions necessitates removal. Price \$800.00. Must be mostly cash. Write Box 413, care "Camera Craft", San Francisco, Cal.

PHOTO GALLERY For rent, ground floor, in a good town of 1500, no opposition, gallery has no equipment; will sell at a bargain, as I am leaving the state. S. R. Spafford, Forest City, Iowa.

FOR RENT Two studios, one a nice brick residence studio in town of 2000; the other in a town of 1800, no living rooms, both are modern and have all conveniences and improvements and no competition. Vacant March 15th. Address S. E. Joy, Three Rivers, Mich.

FOR SALE Want to sell my studio, located in Rockwell City, Iowa. A county seat town, paved streets, population 2500; the only studio in town; reason for selling is I want to retire from the photo business; have been in the business 30 years; \$450.00 will buy the studio outfit and I will lease you the building or will sell you the whole building and all. W. H. Yant, Rockwell City, Iowa.

POSITION WANTED By experienced all-around man. Best of references, location immaterial. Address O. K., care "Camera Craft", San Francisco, Cal.

WANTED All-around man. Salary \$125.00 per month; send samples of work and photo of self and state full particulars in first letter. Address The Ferguson Studio, Denison, Iowa.

WANTED Good reliable workman, man or woman, to take charge branch studio. New modern ground floor studio, fully equipped. Salary \$125.00 per month. Give full particulars with samples of your work, with first letter. R. H. Stine, Worland, Wyo.

PHOTOGRAPHERS Attention! Efficient and high grade retouching at reasonable prices. Will call for and deliver in city; prepay return on out-of-town negatives. Address Retouching Studio, 1204 Harmon Place, Suite 23, Minneapolis, Minn., Phone Nic. 7835.

FOR SALE Type E Burke & James Enlarging lantern, 6½-in. condensers, will handle up to post card size, 250-Watt Mazda bulb, cord and socket, home-made case, no projecting lens, good condition, list \$38.00, will take \$20.00. Address R. E. L., care "Camera Craft", San Francisco, Cal.

EXCHANGE 3A Autographic Graflex and case, like new, for 4x5 Telescopic Revolving Back Graflex, like condition, pay difference cash. R. H. Frazier, 1200 Pine St., St. Louis, Mo.

WANTED Good anastigmat lens and shutter, or camera complete, or Graflex. Must be in good condition and a bargain. W. C. Bennett, Orenco, Ore.

WANTED A post card size Seneca No. 9, in good condition and at a reasonable price. A. J. Soares, Box 23, Hayward, Cal.

FOR SALE 5x7 triple extension Conley Camera with f-6.3 Seneca anastigmat lens and Optimo shutter, leather carrying case, 6 double platemakers, ray filter, folding tripod, all in first class condition, outfit for \$40.00. Chas. Rowles, 3344 Flournoy St., Chicago, Ill.

STUDIO AND STORE For sale. Only studio in college town, ground floor, brick building, large show windows, main corner boulevard crossings. \$20.00 per mo. rent, including water; 2½-year lease. Net profit \$2000.00 yearly. Fully equipped with latest fixtures, stone tanks, electric enlarger and dryer for kodak finishing; have agency in adjoining town; store handles kodaks, kodak supplies, picture framing, etc. Just the place for man and wife, or girl in employ for two years will assist new buyer if wished. This is no rundown nor losing proposition, as calling will prove. Must quit business life as soon as possible. Mrs. Burton Frasher, La Verne, Cal.

FOR SALE 12x20 Korona camera, fitted with 11x14 Turner-Reich anastigmat lens No. 84935, ser. II, f-7.5, 6-in. Autex shutter—complete with flash bags, holders, etc., listed at \$297.67, will accept best offer. McDaniel Art Shop, Jacksonville, Fla.

FOR SALE 3A Graflex, B. & L. Zeiss Tessar new, \$105.00; 11C Parallax Reflector, 5x7 and smaller negatives, new, never used, \$6.00; 3A F. P. K., without lens, in good condition, \$12.00; Wynne Exposure Meter, like new, \$2.00; "Pictorial Composition and the Critical Judgment of Pictures", by Henry R. Poore, like new, \$1.75. Will sell any of the above subject to inspection if desired. Arthur L. Burgess, No. 227 N. 20th St., Columbus, Ohio.

CAMERA WANTS—Continued.

RETOUCHING AND Coloring. Miss B. Ashworth desires the work of a few firms; country orders solicited. Return express paid. 626 Grove St., San Francisco, Cal.

PHOTO MINIATURES For sale. 95 copies, all different, of most important ones published from 1 to 124. First 32 copies cloth bound. Write for complete list. Address A. S. D., care "Camera Craft", San Francisco, Cal.

WANTED Photographic books and magazines in exchange for figure studies and prize winning landscapes. State what you have. H. Brodine, 913 Bryant Ave., Bronx, New York.

POSITION WANTED By first class retoucher, prefer California. Address, B. P., care "Camera Craft", San Francisco, Cal.

FOR SALE Hurrah, the war is over, and who wants to buy a good moneymaking studio and film shop? Also will sell or trade 5x8 f-4.5 Crown lens, Optimo shutter, one Radion studio light. Want good 8x10 portrait lens. For particulars write F. E. Lafer, Prineville, Or.

FOR SALE No. 4 series II Cooke-Telar lens, f-7. 2 1/4-in. focus, with shutter and original mount, list \$116.00, price \$65.00. R. H. Beebe, Arcade, N. Y.

POSITION WANTED By reliable colored man, strictly sober, amateur or kodak finisher, 8 years' experience on two jobs. Can compete with the best in quality or make prints the way you wish them; no loafer, settled man. Address B. S. Bracely, 1409 Highland Ave., Kansas City, Mo.

SALE OR EXCHANGE Ground floor studio without instruments, splendid location, good framing business, good quality portraits, good prices. Would like a country studio without instruments: desires an even trade. I keep a Ford car and live out of town. Address Ford, care "Camera Craft", San Francisco, Cal.

FOR SALE One 5x7 Heliar lens f-4.5, 8 1/4-in. focus, \$46.00; 1 No. 2 Halldorson Home Portrait flash lamp, \$18.00. Address 221 West 5th St., Room 40, Los Angeles, Cal.

FOR SALE Premo No. 9, 3 1/4x5 1/2, Cooke f-6.3 lens in Compur shutter, leather case, 3 holders and adapter, fine condition, \$45.00. Sereco view camera, 8x10, anastigmat f-6.3 lens in Automatic shutter; also Scientific wide angle, tripod, holders, carrying case, outfit, \$45.00. State Chemist, Boise, Idaho.

FOR SALE One Rodenstock Euryrnat f-6.8, 9 1/2-in. focus, fitted with Compound shutter, ray filter, like new, \$40.00; 4x5 long focus Eastman camera, 6 1/2-in. Conley anastigmat lens, Victor shutter, camera like new, lens chipped, \$20.00; No. 4 Optimo shutter in perfect condition, \$10.00; 4x5 R. R. lens, Unicum shutter, \$5.00; 4x5 B. & L. shutter, \$1.00; V. P. Ensignette with case, \$3.00. Photo Shop, Lewistown, Mont.

FOR SALE If you are a bargain hunter, investigate this one. Fully equipped, ground floor studio and living rooms, California town, no competitor, big territory, American community; invoice \$1000.00, sale price \$500.00. Address Coast Town, care "Camera Craft", San Francisco, Cal.

FOR SALE Goerz Dagor, 8 1/4-in., f-6.8 in Volute shutter, A1 condition, \$55.00, list price about \$90.00. A. Bayer, 324 K St., Sacramento, Cal.

FOR SALE No. 10 B. & L. Protar VIIa, 7 1/4-in. f-6.3, single combination 13 1/4-in. f-12.5 in Compound shutter, like new, \$65.00, list price about \$100.00. R. Dissing, 324 K St., Sacramento, Cal.

POSITION WANTED By discharged soldier, good dark-room man, can retouch some, also experience in commercial photography, owns 5x7 outfit. Would buy small place. Address T. E., care "Camera Craft", San Francisco, Cal.

POSITION WANTED By operator, retoucher, experienced oil and water color artist, all round experience. Address Tom Scott, 800 Edgeware Road, Los Angeles, Cal.

WANTED Working partner for photo studio, good proposition and permanent. Address Photographer, 725 16th St., Modesto, Cal.

FOR SALE Long established, nicely furnished, fully equipped, ground floor studio, suburb of New York City, with large surrounding territory, long lease, best location in city. Failing health of owner reason for selling. Price \$3000.00, Address Box 1000, care "Camera Craft", San Francisco, Cal.

Collectors of Kodak Prints—write for our plan, whereby you can secure prints from negatives of the highest quality of most any subject you desire at less than the regular finishing prices. Send 10 cents for a nice lot of samples: Smith's Photo Shop, Clinton, Illinois.

FOR SALE OR EXCHANGE

5x7 Dynar, f-6.8, in Koilos shutter.....\$29.50
5x7 Goerz Dagor, ser. III, in barrel, as new 35.00
5x7 Conley W. A. anast., f-9.5, in Safety shutter, new 15.00
2 1/4x3 1/4 Auto Graflex, Dagor f-6.8, as new 49.50
3A Graflex Compact, 5x7 IC Tessar, new..... 97.50
3A Special Kodak, Cooke f-6.3, in Comp..... 37.50
3A Special Kodak, IIB Tessar, in Comp..... 49.50
4A Kodak, 4 1/4x6 1/2, R. R. lens, case..... 12.00
Colt Revolver taken in FAIR trade—what do you need?

H. LISS, 1111 Newton Ave. N., Minneapolis, Minn.

PHOTOGRAPHS OF ELECTRICITY ON FARMS

For photos showing Westinghouse motors driving farm machinery, we will pay \$1.00 for each suitable 3 1/4x5 1/2 or 4x5 print with negative; \$2.00 for 5x7 or larger. Give size and type of motor and machines it drives.

WESTINGHOUSE ELECTRIC & MFG. CO.

Publicity Dept. East Pittsburgh, Pa.

We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection and then, if our offer is unsatisfactory, we will return your goods charges prepaid. Central Camera Co., 124 So. Wabash Ave., Chicago, Ill.

SPOT CASH and highest prices for your camera or lens. Write brief description of what you have. We will make you a cash offer by return mail. If you wish, you may send your goods, subject to our offer, and if our offer is not satisfactory, we will pay charges on your goods in returning them to you. Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.

G. E. BIDDELL & CO. CAMERA DOCTORS 53 FOURTH ST., NEAR MARKET SAN FRANCISCO, - CALIFORNIA

Please Mention Camera Craft when Corresponding with Advertisers.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

When Was It Made?

That picture of Company "B" entraining for the South en route for overseas. This is one of the prize prints in your collection, but its story is incomplete without the date. *When was it made?*

That picture of Bill just back from overseas—*when was it made?*

That picture of the crowds at the peace celebration—*when was it made?*

That picture of Ransom's first appearance in long trousers, of Mabel's proud entrance with her hair done-up, of Georgie's first toddling steps, of Esther's first trip to school—such pictures demand dates. *When were they made?*

Practically every picture is incomplete without the date. Very frequently the title is essential—but the date, always.

The Autographic Kodak, by means of which each negative is dated and titled at the time of exposure, offers a service that you will appreciate more and more as time goes on. Its value may be properly gauged by looking over pictures made five, ten years ago. The ever-recurrent "When?" and the frequent "Who?" or "Where?" are answered sometimes not at all—and other times with exasperating vagueness.

Thanks to the Autographic Kodak, the pictures you are making now are permanently identified. There will be no more interrogation points between the pages of your album.

Remember—the title's often vital, but the date at any rate.

There are other services that the users of the Autographic Kodak learn to value highly. One is the ability to note on the film margin, the conditions under which each negative is made—

"Cdy 1-25 8," for example, would mean an exposure made on a cloudy day, at 1-25 of a second, with the shutter opening at stop 8. Such information, in conjunction with the negative, itself, is helpfully instructive. You know at a glance why the picture is good or why it is not better; and your next pictures, under similar conditions, will profit from such knowledge.

Another service is the avoidance of double exposures. Open the little door at the back of the Kodak, and if the autographic record has been written, the film has been exposed.

The substitution of an Autographic back for the plain back, brings your old Kodak up-to-date and makes it Autographic.

Autographic backs may be obtained at your dealer's.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

TINT THE PRINT



After the blacks and whites of winter, the bright colors of spring are a welcome contrast. Satisfactory as our black and white prints are, pictures in color—pictures, particularly, made in the colorful months of spring and summer—bring refreshing novelty to our print collection. And anyone can successfully color pictures with Velox Transparent Water Color Stamps. As the name indicates, the colors are transparent so that none of the detail of the original photograph is lost in the process—and they are self-blending, a fact which adds materially to the ease with which really artistic results are secured.

The directions for the proper use of Velox Transparent Water Color Stamps do not concern themselves with generalities. The booklet is minutely specific. It not only tells you how, but *just* how. The novice has but to follow directions to reach results.

Each book of stamps includes twelve sheets of colors and each sheet is divided by perforations into twenty-two stamps. To use any color, merely tear off a stamp, place in a small saucer or palette supplied with the outfit, and cover with about a teaspoonful of water. It's as easy as that.

The Velox Transparent Water Color Stamp Outfit offers the greatest convenience in coloring prints, as it includes the book of stamps, three brushes

and a white enamel mixing palette, put up in a neat cardboard case.

Velox Stamps are well adapted for the coloring of lantern slides.

Velox Transparent Water Color Stamps, complete booklet, 12 colors	-	-	\$0.25
Separate Color Leaves, two sheets	-	-	.05
Set of three Special Brushes, per set	-	-	.50
Mixing Palette	-	-	.25
Velox Transparent Water Color Stamp Outfit, including book, three brushes and palette	-	-	.75



EASTMAN VISIBLE GRADUATE

Graduations are opaque, not translucent, and are easy to read even under the dim light of the ruby lamp.

THE PRICE

2 ounce,	\$0.25
4 ounce,35
8 ounce,50
16 ounce,75

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

VISIT your Kodak dealer's—
perhaps he can show you a
help to better pictures that you
didn't know existed, and that is
just the thing you want.

FOR EXAMPLE:

Kodak Serial Printing Frame
(for Vest Pocket negatives)

Kodak Auto-Mask Printing Frame

Kodaloid Printing Masks

Eastman Film Negative Album

Vest Pocket Kodak Tripod Adapter
(fits the Vest Pocket Kodak for tripod use)

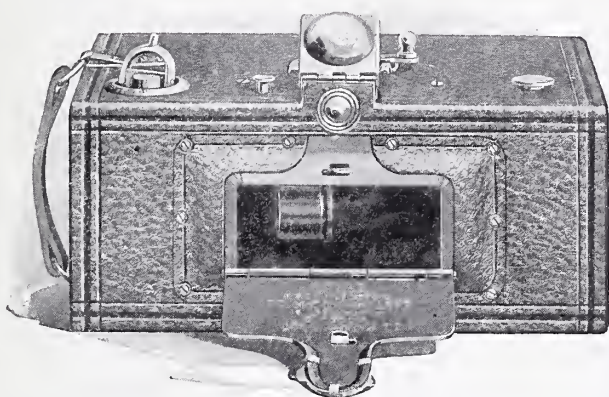
Universal Tripod Head

Universal Clamp

Kodapod (a pocket tripod)

Kodak Self Timer
(a device that automatically releases the shutter)

PANORAM KODAK



A different kind of a Kodak that makes a different kind of a print. The lens automatically swings through a wide arc during exposure, thus including *all* the view—*all* the group—in a long, narrow picture that you will like.

THE PRICE:

No. 1 Panoram Kodak, scope 112 degrees, picture size 2½ x 7 inches	- - - - -	\$13.50
No. 4 Panoram Kodak, scope 142 degrees, picture size 3½ x 12 inches	- - - - -	22.50

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.

Please Mention Camera Craft when Corresponding with Advertisers.

Kodak Portrait Attachment

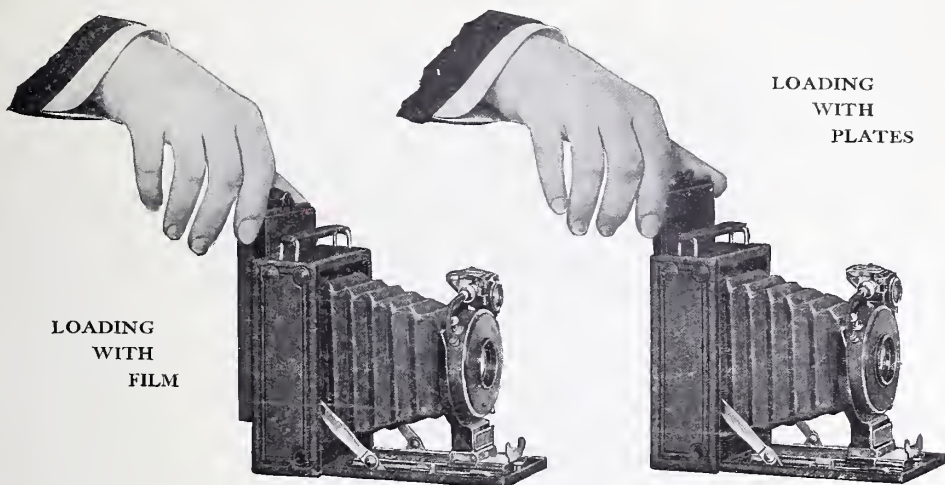


Close-up nature studies, head and shoulder portraits and similar near views are easily made when this extra lens which brings your Kodak in sharp focus at close range is slipped on over the regular lens equipment.

Price, 50c.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.



The Premo No. 12

Small—but quality all the way through

This Premo *twelve* gives pocket convenience plus adaptability to all-round serious work. It may be used with Cartridge Film or Film Packs, and it ordinarily will be. But when there is a call for use with an Orthochromatic or Panchromatic plate, or any kind of a plate for that matter, it is equally ready.

Focus as you please, with scale and finder or on the ground glass. Use as you please, in the hand or on a tripod.

The pictures are $2\frac{1}{4} \times 3\frac{1}{4}$ inches. The shutter speed is 1-300 of a second, with slower speeds, of course. The camera is unusually small but we have not made the mistake of using a too short bellows draw (requiring excessively wide angle lenses) nor too small a shutter, meaning the loss of the use of the full opening of the fast Anastigmat lenses. It is compact—but not to the point of a loss in efficiency.

The workmanship and finish are the best. Price, \$18.50 to \$69.50, according to lens equipment.

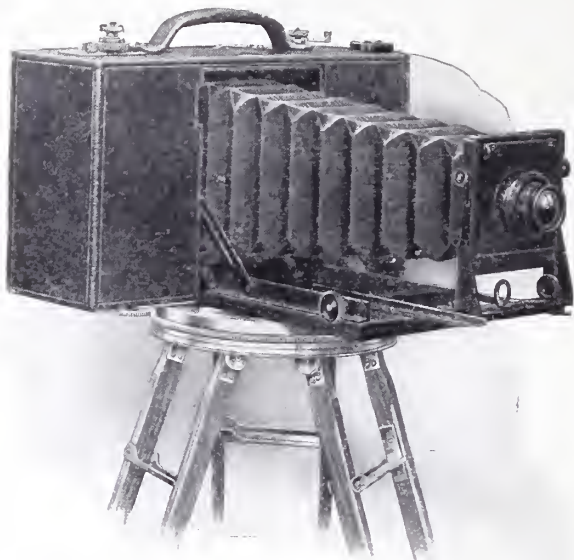
Premo catalogue at your dealer's or by mail.

Rochester Optical Department

EASTMAN KODAK COMPANY

Rochester, N. Y.

Please Mention Camera Craft when Corresponding with Advertisers.



The No. 5 Cirkut Camera

Makes panoramic pictures 5 inches wide and of any length up to 42 inches, on one roll of Eastman daylight-loading Film. It includes as much or as little of the view as may be needed to secure the best pictorial effect, and more than one negative may be made on the same roll of film without removing it from the camera.

The rapid convertible lens supplied has three focal lengths. This provides sufficient variation to meet every condition encountered in panoramic photography.

The entire outfit, including camera, lens, tripod and Cirkut tripod top, is contained in one sole leather case.

Send for Cirkut Book

Folmer & Schwing Department

EASTMAN KODAK COMPANY

Rochester, N. Y.

Bausch^{and} Lomb

Photographic Lenses

are again in the market—backed by the prestige which attaches to successful war service in any significant capacity.

Our release from this service is, of course, gradual. As the demands made upon us by the Government are lessened from month to month, however, we are enabled to increase deliveries proportionately to our other patrons.

Write for our popular booklet, "What Lens Shall I Buy?"—a concise, illustrated dictionary of lens usages and applications; also for revised price list, indicating those numbers which we are now able to offer.

Bausch & Lomb Optical Co.

624 ST. PAUL STREET, ROCHESTER, N. Y.

NEW YORK

CHICAGO

SAN FRANCISCO

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photomicrographic Apparatus, Range-finders and Gun-sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and Other High-Grade Optical Products.

Please Mention Camera Craft when Corresponding with Advertisers.

Our Clubbing Offers

Canadian and Foreign Postage Rates vary with the different Magazines

Our Price		Our Price	
CAMERA CRAFT . . . \$1 00	\$1.70	CAMERA CRAFT . . . \$1 00	\$2.60
With any one of the following		With any one of the following	
Designer . . . 1 00		American Boy . . . \$2 00	
Farm Journal (5 yrs.) . . 1 00		American Magazine . . 2 00	
		American Photography . 2 00	
		Bulletin of Photography . 2 00	
		Camera . . . 2 00	
		Collier's Weekly . . . 2 50	
		Metropolitan . . . 2 00	
		Outer's Book . . . 2 00	
		Popular Science M'thly . 2 00	
		Red Book . . . 2 00	
CAMERA CRAFT . . . \$1 00	\$2.00	CAMERA CRAFT . . . \$1 00	\$3.10
With any one of the following		With any one of the following	
Ladies' World . . . 1 50		Abel's Photographic	
Little Folks . . . 1 50		Weekly . . . 2 50	
Pearson's Magazine . . 1 50		House Beautiful . . . 2 50	
		National Magazine . . . 3 00	
		Smart Set . . . 3 00	
CAMERA CRAFT . . . \$1 00	\$2.10	CAMERA CRAFT . . . \$1 00	\$3.35
With any one of the following		With any one of the following	
Boys' Life . . . 1 50		Current Opinion . . . \$3 00	
Boys' Magazine . . . 1 50		Forbes Magazine . . . 3 00	
Delineator . . . 1 50		Outing Magazine . . . 3 00	
Etude . . . 1 50		Photo-Miniature . . . 3 00	
Everybody's Magazine . 1 50		World's Work . . . 3 00	
CAMERA CRAFT . . . \$1 00	\$2.25	CAMERA CRAFT . . . \$1 00	\$4.00
With any one of the following		With any one of the following	
All Outdoors . . . \$1 50		Art World . . . \$4 00	
Modern Priscilla . . . 1 50		Review of Reviews . . . 4 00	
Sunset Magazine . . . 2 00		Scribner's . . . 4 00	
Woman's Home Com-panion . . . 1 50		CAMERA CRAFT . . . \$1 00	\$4.35
		With any one of the following	
CAMERA CRAFT . . . \$1 00	\$2.50	New Country Life . . . \$5 00	
With any one of the following		Outlook . . . 4 00	\$5.25
Amateur Photographer's		Nation . . . 4 00	
Weekly . . . 2 00		CAMERA CRAFT . . . \$1 00	
Christian Herald . . . 2 00		With any one of the following	
Garden Magazine . . . 2 00		International Studio . . \$5 00	
Photo-Era . . . 2 00		Leslie's Weekly . . . 5 00	
The Photographic Jour- nal of America . . . 2 00		Scientific American . . . 5 00	
Physical Culture . . . 2 00			

The above list covers only a few combinations of two magazines only and includes but a few representative publications. You are no doubt reading many others, and our system of direct orders enables us to save you considerable money thereon. Get our price on any list you may have in mind before ordering elsewhere.

CAMERA CRAFT

Claus Spreckels Building

San Francisco, California

Please Mention Camera Craft when Corresponding with Advertisers.

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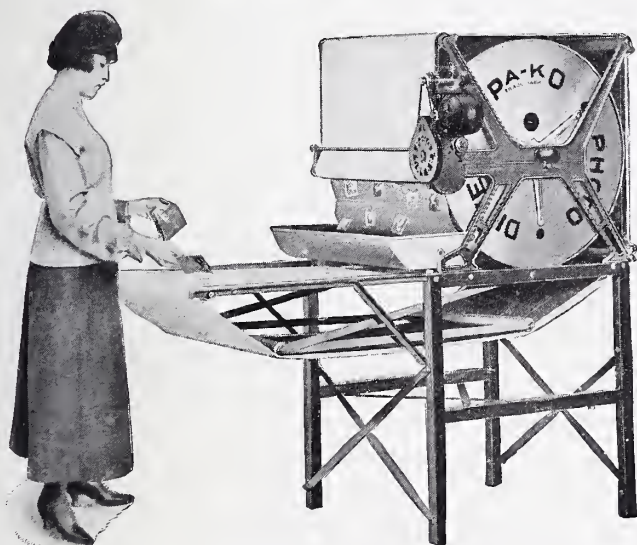
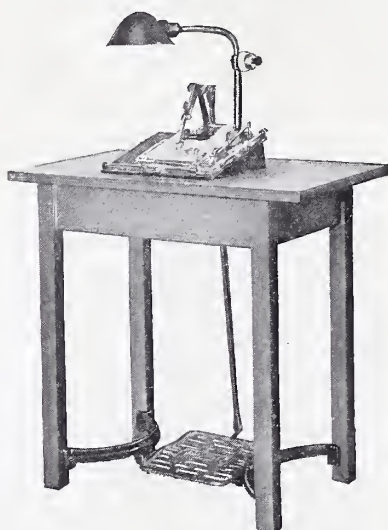
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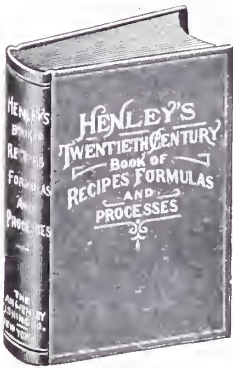
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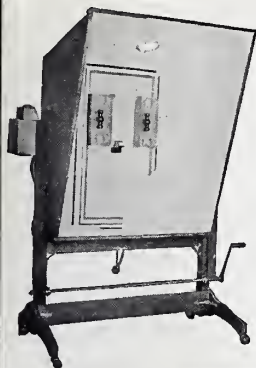
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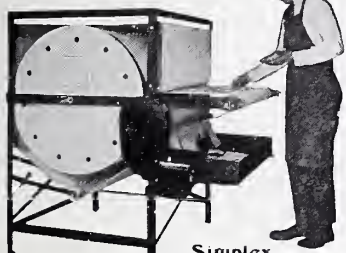
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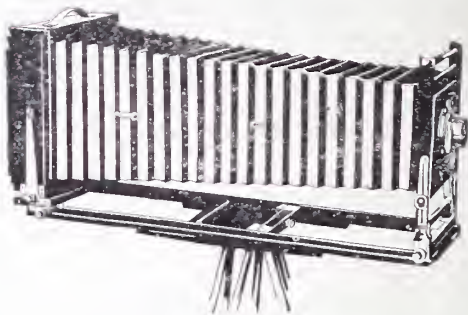
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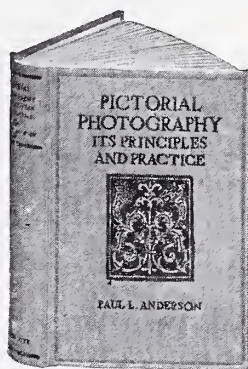
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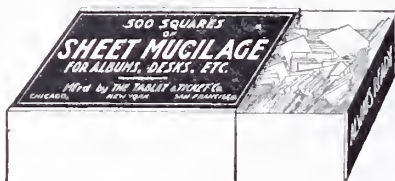
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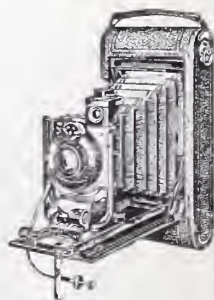
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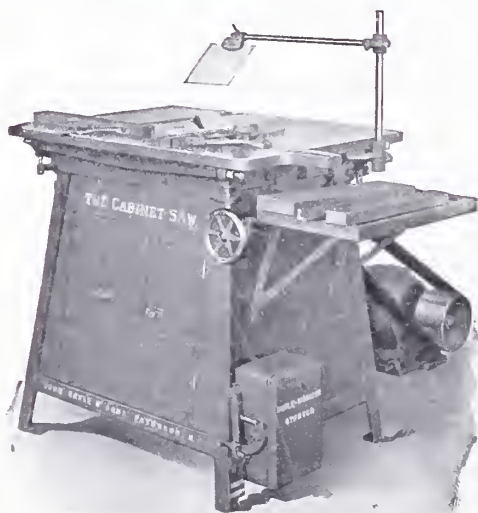


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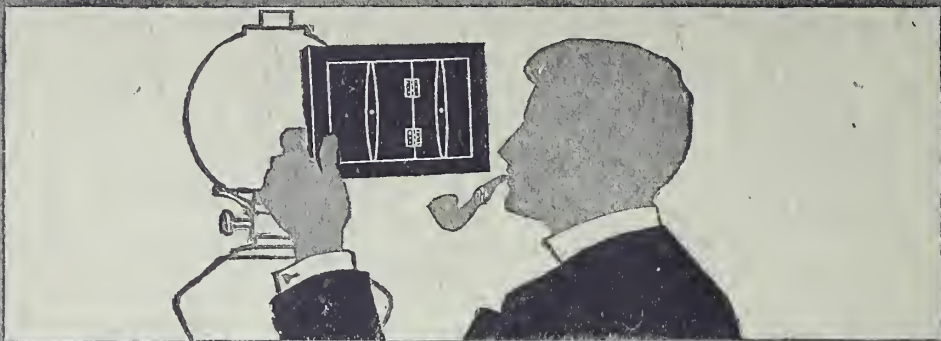
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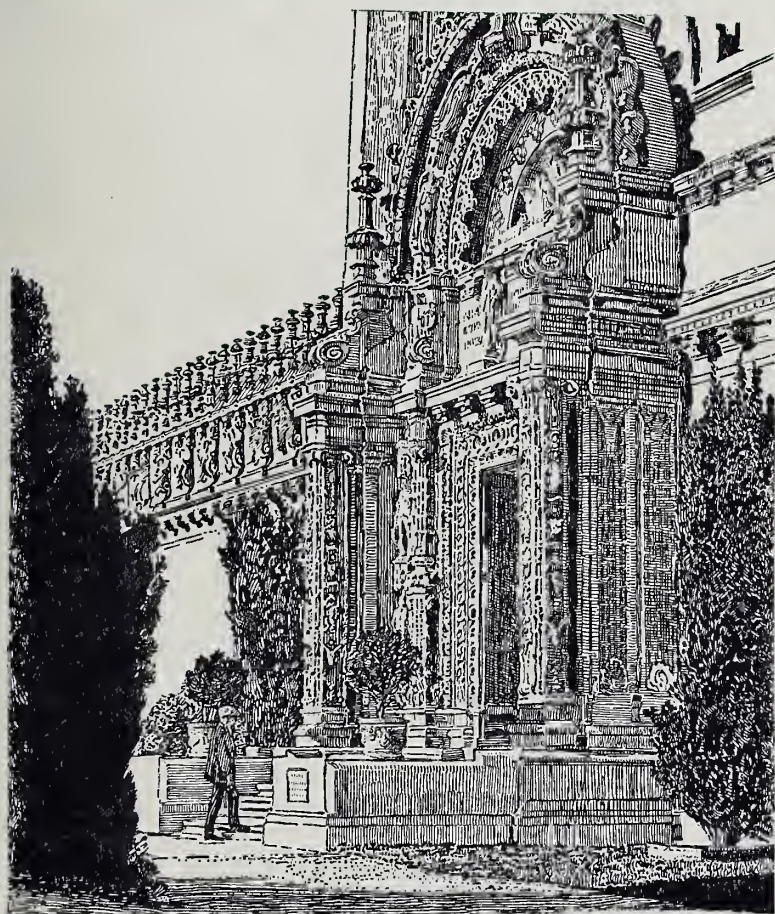
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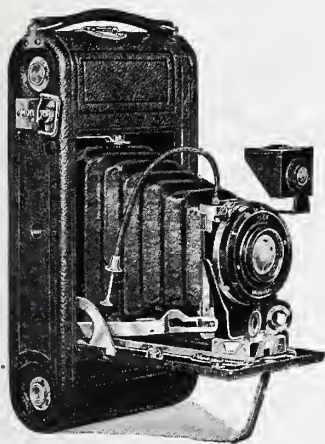
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CONTENTS FOR MARCH 1924

Cover Design—Memorial Museum, Golden Gate Park, San Francisco—Gift of M. H. de Young.....	By W. R. Potter	107
Dutch Folks (Frontispiece).....	By L. A. Goetz	116
The Photographic Department of a Modern Railroad.....	By C. H. Thomas	119
Back Porch Portraiture.....	By J. G. Pratt	121
Amidol Developers that Keep.....	By Karl A. Baumgaertel	124
Some Hobbies I Have Met.....	By Carroll H. Bunch	127
Government Photography.....	By R. L. Davis	128
Portrait of Mrs. Jackson (Illustration).....	By William D. Rawling	132
Halo-Light.....	By C. V. Ashbaugh	133
Feeding Grandpa (Illustrated by Allen Young).....	By Florence Presley	135
VI.—Finding Forgeries and Forgers by Fotografy.....	By Chauncey M'Govern	136
A Modern School Under Ancient Beauty (Illustration).....	By Gavien F. McCullagh	137
The Fourteenth Hole (Illustration).....	By Anson Herrick	138
An Analysis of the Fourteenth Hole.....	By G. H. S. Harding	139
Forthcoming Exhibitions.....		141
Editorial—		
Our New Department.....		138
Pictorial Groups.....		138
An Error.....		139
Photographers' Association of America.....		139
Photographers' Association of California.....		141
For the Professional—		
How Goodrich Uses Photographs to get Illustrative Interest in Window Displays.....	By Lester H. Butler	143
The Amateur and His Troubles—		
Toning Bromide Prints.....	By Douglas R. Hill	145
A Photographic Digest.....		148
Stereoscopic Weakness.....		
Notes and Comments.....		150
Club News and Notes.....		153
Our Book Shelves.....		154
International Photographic Association.....		156

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OF THE PACIFIC NORTHWEST



The Association has just one idea— to help its members make more money

What percentage of your business is transient trade attracted by your location?

What advantage does a ground floor studio possess?

Why have the annoyance of show window maintenance if you acknowledge location does not attract trade?

Why are studios in the residence district not popular in California, especially in San Francisco?

These questions will be discussed at our next meeting on the 10th of March.

The discussion at our last meeting was a lively one and the photographers present learned much to their advantage.

Our ASSOCIATION means much to you as a professional. The strength of the wolf is the pack and playing a lone hand will not benefit you. The larger the organization the greater are the benefits to be derived from membership in it.

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N. B.—Your dues include subscription to CAMERA CRAFT, our official organ.



Date 19.....

I, hereby, enclose TEN DOLLARS for membership in the PHOTOGRAPHERS' ASSOCIATION OF CALIFORNIA for one year beginning October 1st, 1923.

I, hereby, agree to support the Constitution and By-Laws of the ASSOCIATION, observe its code of ethics and in every manner promote the welfare of the professional photographer.

PHOTOGRAPHERS' ASSOCIATION OF CALIFORNIA
703 MARKET STREET - - - SAN FRANCISCO, CALIFORNIA

Please Mention Camera Craft when Corresponding with Advertisers

Wollensak World

PUBLISHED BY THE
WOLLENSAK OPTICAL COMPANY
ROCHESTER, NEW YORK

DEVOTED TO
LENS AND SHUTTER
INFORMATION

VOL. IV

MARCH, 1924

No. 3

32 PRIZES IN CASH AND MERCHANDISE

Big Wollensak Amateur Photographic Competition Now Open

Thirty-two worth-while prizes will be awarded to non-professional photographers in a contest closing May 1st, for pictures made with Wollensak Lenses.

There will be three classes, Speed, Pictorial and General, and four prizes in each class, consisting of \$20.00 cash (first prize), \$10.00 cash (second prize), \$5.00 Biascope pocket binocular (third prize), and \$2.00 Pockescope Sr. (fourth prize). Besides these twelve major prizes, there will be twenty "honorable men-



*Made with Series II Velostigmat f4.5,
1-300th second at f5.6.*

tions," with a prize of a Pockescope Jr. for each.

Contest is open now and closes at 5.00 P. M. May 1st. All prints entered must have been made prior to February 15th, 1924.

Contestants may enter as many prints as desired. Each print must have on the back name and address of contestant, lens used and diaphragm aperture employed. Photos of people must be accompanied by following release, signed by the subject: "I grant permission to the Wollensak Optical Company to use my photo, taken by

in their advertising and other publicity." Photos of minors should be accompanied by a similar release, signed by parent.

All prints submitted by winners of prizes as well as

negatives of prize-winning pictures, become Wollensak property. Others will be returned if return postage is enclosed.

Mail your entries now to the Wollensak Competition Manager, 1415 Clinton Ave., N., Rochester, N. Y. You may win part of the \$90.00 in cash or other prizes.

The Illustrations

used in this ad are three of the many prints entered in our last photographic competition. They are typical of the fine quality of results and capable workmanship evidenced in practically all the entries.

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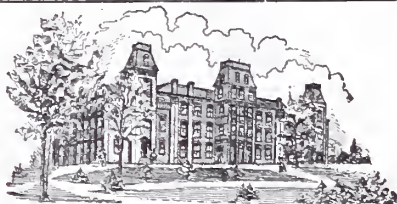
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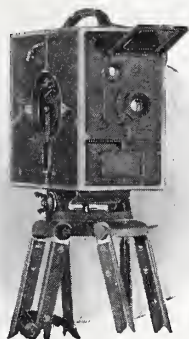
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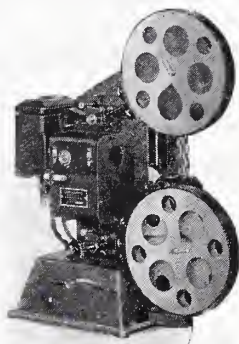
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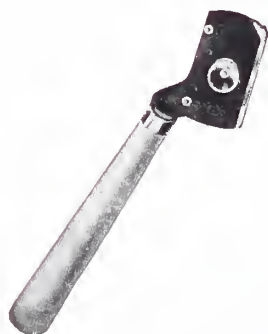
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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

P. DOUGLAS ANDERSON, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXI

MARCH, 1924

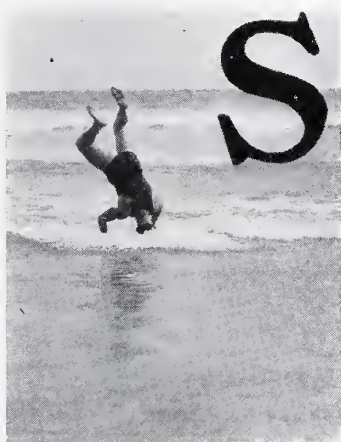
No. 3

The Photographic Department of a Modern Railroad

By C. H. Thomas

Photographer for the Southern Pacific Company

With Illustrations by the Author



SURF BOARD RIDING DE LUXE

SO many of my brother Photographers are under the impression that Photography for the Railroads, is limited to the taking of wreck scenes and crossing accidents, that I have no doubt a few words about a modern Railroad Company and its Photographic Department will be of interest to the readers of Camera Craft.

Located in the Annex Building of the Southern Pacific Company, at 65 Market Street you will find a modern photographic plant, supervised by Mr. E. W. Irwin. Here we have a complete motion picture laboratory, operated by Loyal Himes. Considerable floor space is allowed for a dark room, drying and assembling room, and also an auditorium, for the projection of the finished pictures, capable of seating

nearly 100 people. We also have two well equipped dark rooms for general photographic work. Two large photostat or copying machines take care of our legal copy work and the reproducing of monthly or weekly reports, disputed waybills, tickets, etc. Original copies are very seldom sent out in cases of dispute over tickets, bills of lading, etc.; always a photostat copy.

Photographing crossing accident scenes form only a very small percentage of our labors. This class of work calls for a great deal of careful detail work and a good knowledge of photography, for not only must the photographer produce good clear results, but quite often he must accompany his results to the court room and be able to answer many technical

CAMERA CRAFT



THIS IS THE LIFE
"GIMME"

By C. H. THOMAS
San Francisco

DATA—5x7 Graflex Camera fitted with B & L Tessar Lens,
Series 1c f4.5. The Eastman Portrait Film was tank
developed in Pyro Metol.

CAMERA CRAFT



STANDARD SIGNAL MOUNT
STANDARD TRACK

By C. H. THOMAS
San Francisco

DATA—8x10 Eastman View Camera fitted with 9½-inch Goerz Dagor Lens f6.8. Exposure 1/5 second at f32. The Commercial Ortho Film was tank developed in Pyro Metol.

CAMERA CRAFT

questions regarding the construction of lenses, cameras and the methods used to produce his pictures. Lack of knowledge in this respect may result in the pictures being thrown out of court as evidence.

When a crossing accident occurs, we usually make about ten standard pictures; first, showing the condition of the road at the crossing; close ups of the approaching roadway on the course of the automobile; and several views showing auto driver's view of crossing and track from various distances. Measurements are taken of camera position, and although sometimes exact in every detail, we always add the word approximate when giving evidence in a courtroom.

Wide angle lenses are never used for this class of work, as it gives the opposing attorney an opportunity to claim that your picture is a distorted view; many pictures are worthless as evidence through this fault.

Enlarged pictures are used to demonstrate to the jury, and we have found that P. M. C. Bromide Paper No. 7 or a rough surface paper is far superior to a glossy paper. The glossy surface reflects so much light that it cannot be viewed properly at a short distance by the entire jury.

Various Departments Make Considerable Use of Photographs For Educational Purposes

The Southern Pacific Company has for many years put forth special efforts to learn the various causes for loss and damage to freight and how to prevent them. In this work both still photographs and lantern slide lectures have played an important part. If, for instance, a car of automobiles arrives in a damaged condition, a member of our Freight Protection Bureau is notified about it. Photographs are made to help determine the cause. Sometimes it may be a weak brace holding the car in place or insufficient nails to hold the braces. Whatever the cause we have found that by broadcasting pictures, damage along this line has been reduced considerably.

Our Maintenance of Way Department, wishing to standardize the method of keeping up signal mounds and the proper method of ballast spread between tracks, used picture No. 1 to great advantage. Picture No. 2 represents a piece of standard track. Half tones are made of these and sent to the various roadmasters and section foremen.

A considerable amount of copying work is done for various departments. This class of work is produced at a greater saving in time and money than would be the case if it were done by the average commercial photographer.

Photographs for Land Valuation Department

In this line of business one has to be ready at a moments notice to go to any part of the system from San Francisco to El Paso, Portland and Ogden, sometimes for a long period of time.

The writer recently finished a trip which lasted several months. During that time more than two thousand exposures were made under various climatic conditions, starting with sunshine in California, then through

CAMERA CRAFT



By C. H. THOMAS, San Francisco

WHAT IS IT?
COMIN'?
ONE AGAINST MANY

TREASURES AND HEALTH
THE CASTLE WALL
A DEAD HEAT

DATA—5x7 Graflex Camera fitted with B & L Tessar Lens, Series 1c, f4.5. The Eastman Portrait Film was tank developed in Pyro Metol.

CAMERA CRAFT



SURF BOARD THRILLS

By C. H. THOMAS

heavy snow in Nevada and Utah, and on to Oregon where many of the exposures were made during a rain storm. With good liberal exposures some splendid negatives were obtained despite the various handicaps encountered on this trip. Only fifteen of these exposures were actual spoils and five of these were caused by accidental fogging of the film. Commercial Ortho films were used, and exposures varied from a twenty-fifth of a second to as much as 10 minutes, all outdoor work. These pictures were made for the Land Valuation Department, and were used to illustrate a report to the Interstate Commerce Commission. They told their story so well that many more scenes will be photographed to accompany a larger and more exhaustive report on the valuation of company property.

The company publishes a 32-page monthly magazine, and pictures play an important part in this publication. Quite a number of these pictures are produced by our own staff photographers. Many of the daily newspapers and pictorial news agencies are supplied with topical news pictures during such times as Prune Week, Apple Week, etc., unusual events that interest the public, in fact, almost every branch of news photography is handled.

Several pamphlets are published by our Passenger Department which calls for a continual stream of new and up-to-date pictures.

I had a very interesting time this summer getting some new studies of sea and beach scenes.

CAMERA CRAFT



THE SAND CASTLE QUEEN AND HER COURT

By C. H. THOMAS

Quite a little diplomacy has to be used in getting pictures of children, and here I might mention that my wife helps me to a great advantage. First of all we bought several small shovels and sand pails and then started to dig up enormous piles of sand. Slowly and surely we gained the confidence of several kiddies (see reproduction "The Sand Castle Queen and Her Court") who willingly helped us in our efforts to pile up the sand. After about two hours of this my wife and I had made so many juvenile friends that even the reporter of the local newspaper became interested, and gave us a short writeup in the following morning's paper. Later on we firmly established our friendship with the kiddies by providing a glorious feast of ice cream and popcorn. After this feast I started to make some pictures and managed to get some very pleasing groups of them playing on the sand, surf board riding, etc. While making these pictures one of the kiddies became so friendly that he finished up by emptying a bucket of wet sand into the hood of my graflex camera.

Picture marked No. 5 was secured near American, California, and is known as the Giant Gap of the American River Canyon. This view can be plainly seen from the depot at American. The walls of the canyon are about 2500 feet deep and the American River which flows through it is about 40 feet wide. Considerable traveling had to be done to make this picture.

After about an hour's wagon ride we had to hike through heavy brush and drop down about 500 feet.

CAMERA CRAFT



C. P. HUNTINGDON NO. 1 AND
A MODERN PASSENGER ENGINE

By C. H. THOMAS
San Francisco

When we arrived at our location, although a sunny day, the purple haze was far too strong for the class of negative that we needed. A beautiful soft effect could have been obtained, but most of these views are used in small pamphlets and have to be reduced in some cases to about two or three inches square. Consequently I waited for a possible chance of the haze clearing. After a wait of about 30 minutes we were rewarded. By the use of a Panchromatic film and a K 3 filter we were able to get a very clear and sharp result. Eastman Pyro Elon tank formula was used for developing the film.

In conclusion, I might state that our staff, consisting of five experienced men, have been with the company for several years, and will cheerfully give any photographer any information as to the photographic possibilities on any part of the Southern Pacific Company's lines.

Editor's note: The Long Beach Morning Sun gave Mr. Thomas and his pictures—produced in the foregoing article—the following writeup in their paper:

Long Beach to Have Picture in Espee Magazine

C. H. Thomas, official photographer for the Southern Pacific Magazine, a monthly publication devoted to the interests of the employes and patrons of that railroad, spent several hours on the local beach Thursday taking pictures to be used as cover designs for that publication.

About thirty pictures in all were taken, including action pictures of Roy Crawford riding his Hawaiian surf board and typical beach scenes in which kiddies played a prominent part. "Junior" Preston and Katherine Sylvester, diminutive vaudeville artists, were among those in the various group pictures.

The pictures were to have been taken earlier in the week but due to the foggy weather, the right light conditions could not be obtained until yesterday.

The magazine has a circulation from Spokane to Salt Lake City and the Long Beach pictures will graphically depict the advantages of this city as an amusement resort, according to Mr. Thomas.

CAMERA CRAFT



GIANT GAP,
AMERICAN RIVER CANYON

By C. H. THOMAS
San Francisco

DATA— $6\frac{1}{2} \times 8\frac{1}{2}$ View Camera fitted with $9\frac{1}{2}$ -inch Goerz Dagor Lens f6.8. Exposure, one second at f22 with K3 Filter. Light, Sun shining through haze. The Eastman Panchromatic Film was tank developed in Pyro Metol.

Back Porch Portraiture

By J. G. Pratt

With Illustrations by the Author

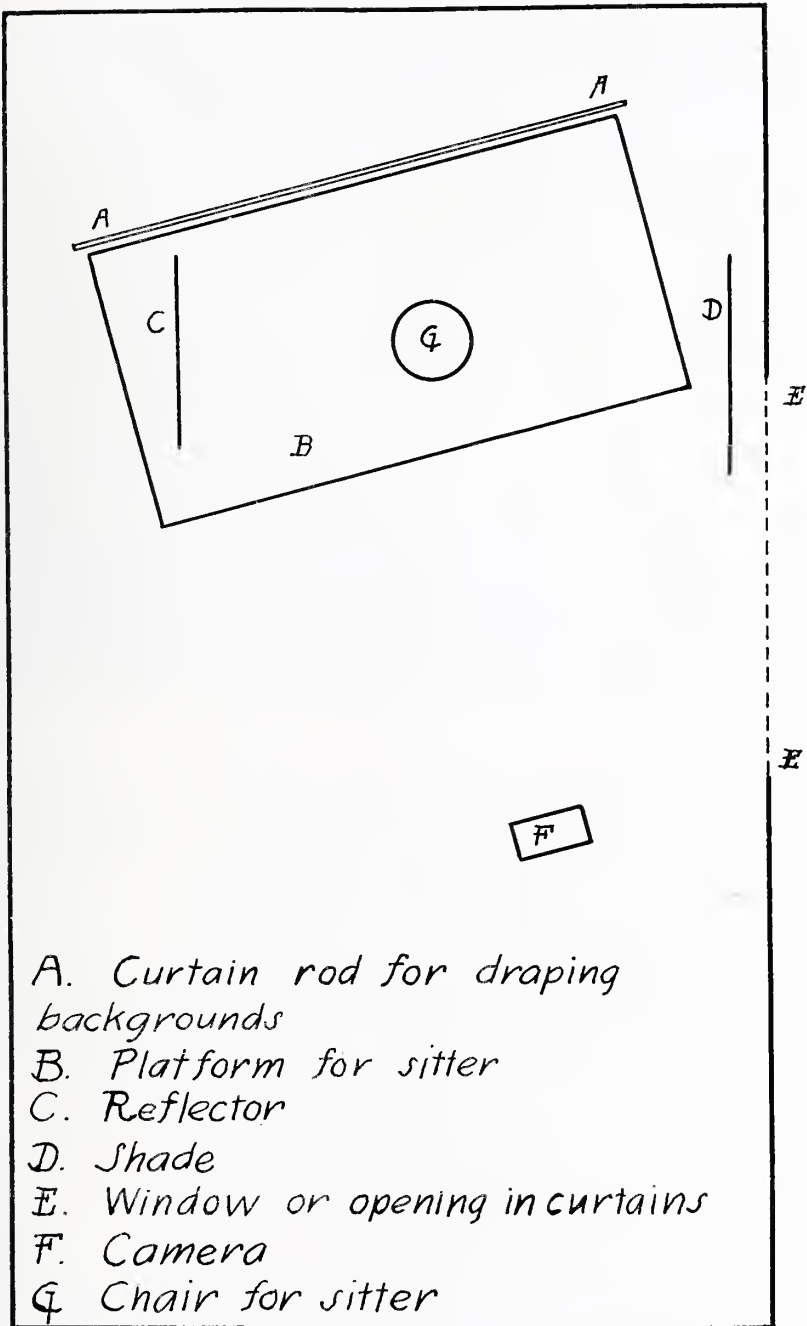
Most amateurs attempt difficult portraiture in ordinary rooms, with consequent harsh lighting and lengthy exposures, little knowing that the old back porch, especially the one used for sleeping purposes, with a little fixing up, possesses nearly all the possibilities of a well-lighted studio. In such cramped quarters the poses may be limited, and the different lighting effects may be somewhat restricted, but you will be surprised at what can be accomplished in the matter of home portraiture, and with quick exposures which are especially adaptable for child studies.

First, you will require a background, and for this purpose a pole or curtain rod, indicated in the diagram at (A), should be suspended about six feet from the floor, over which portieres or other drapery can be hung. If one wishes to go to a little expense, excellent backgrounds can be obtained for five or six dollars, and one of the gray cloud effect is especially desirable as it will give a highly professional atmosphere to your photographs. A platform (B) about 4x6 feet and 8 or 10 inches high, should be constructed in order to raise the sitter above the line where the background touches the floor. This is highly important as the camera is about on a line with the sitter's head and otherwise the background would hardly reach below the waist. A carpet or rug can be thrown over the platform temporarily, or can be tacked on permanently as desired. A white reflector (C) should be set up to light the shadow side of the sitter, and an opaque screen should be erected at (D) to keep the direct rays of the light from reaching the face. Two tripods can be constructed from strips about 5 feet long, with legs at the bottom of each. A piece of white sheeting 2x4 feet, with a stick tacked on each end will answer very well for the reflector, and an 18-inch square of cardboard can be fastened on the other stand at the proper height with a thumbtack.

We now come to the curtains and the improvised skylight. Back of the background should be light-tight, although the light canvas curtains ordinarily used on a sleeping porch will answer very well otherwise. These should all be let down except a section about five or six feet square slightly to the front of the sitter (E), and if the exposure be a southern one, the direct rays of the sun should be softened down with white sheeting or tracing cloth.

Now place your subject in position, preferably in a chair although there is ample room in the setting for children to be taken standing, and you will notice that you have obtained a beautifully subdued lighting, although it is much stronger than it looks and on bright days should not take over a second exposure at stop 8 for a fully-timed negative.

CAMERA CRAFT



- A. Curtain rod for draping backgrounds
- B. Platform for sitter
- C. Reflector
- D. Shade
- E. Window or opening in curtains
- F. Camera
- G. Chair for sitter

BACK PORCH DIAGRAM

By J. G. PRATT

CAMERA CRAFT



BACK PORCH STUDIES

By J. G. PRATT

One does not need an 18-inch F.4.5 portrait lens in order to get good pictures, although from the professional standpoint such an outfit is of course to be desired. If the lens is of short focus, say six or seven-inch, the camera can be placed far enough away from the subject to prevent distortion, and the desirable portion of the negative can be brought up to the proper size on the enlarging easel. The lens, however, in portrait work should be left wide open in order to give as much softness as possible. In his back porch studio the writer rarely uses anything but a 5x7 camera and an 8-inch rapid rectilinear lens, although for some children who just won't stay still, a 3¼x4¼ Graflex is used to better advantage, as excellent photographs can be taken with the F.4.5 lens in 1/30 of a second. In both cases, however, the finished prints are generally made in the enlarging camera.

There is probably no other phase of photography which is as teeming with human interest and appeal as child portraiture. The field is large, and if the amateur will but take a little trouble in fixing up his home studio, he will not only be rewarded with a pleasant pastime, but can easily make that old back porch do its bit.



BACK PORCH STUDIES



By J. G. PRATT

Amidol Developers That Keep

By Karl A. Baumgaertel

Our old friend Amidol which has many good points to recommend it especially as a developer of Bromide prints and enlargements, has one serious drawback, that is, it oxidizes very quickly, making it necessary to mix a fresh batch every time one has some work to do.

To people like many of my fellow members of the California Camera Club and myself, who needs must earn their bread and butter during the day and who have only a few hours now and again to follow their photographic hobby, this represents quite a problem, as every minute counts and the time used to mix a batch of developer could be used to advantage otherwise.

Now as none of the developers which permit the use of stock solutions gave me satisfactory results except Rodinal, which is rather expensive, and as I am subject to Metol poisoning and therefore cannot use any of the popular M. Q. formulas, I have done much experimental work to find an Amidol developer that would keep for a few weeks at least.

I tried practically every formula recommended in the various photographic publications for Amidol developers using the various preserva-

CAMERA CRAFT

tives recommended. However, none of them were satisfactory, as in some cases the preservatives were chemicals which were hard to procure or in most cases the print quality was not satisfactory.

One of the developers recommended which I did not try was the following as given by Dr. R. Namias in Progreso Fotografico:

Amidol	40 grains
Metol	8 grains
Water	17½ ounces
Sodium Sulphite, dry	95 grains
Pot. Bromide	16 grains

Or use as a restrainer Saturated Solution Boric Acid 1/15 part to one part of developer.

As the above developer required the use of Metol as a preservative and, as I stated before, I cannot use Metol, I merely made a note of this formula in my little black book and thought nothing more of it until some time ago I read an article in which the writer stated that Hydroquinone also acts as a preservative in certain solutions but in a somewhat lesser degree than Metol, thereby making it necessary to use a larger quantity of Hydroquinone. This immediately started me to experiment and using Dr. Namias's formula as a starting point, I tried many variations, using Hydroquinone in the place of Metol, until I hit upon the following formula which I found very satisfactory:

Water	16 ounces
Sodium Sulphite, dry	85 grains
Amidol	35 grains
Hydroquinone	15 grains
Pot. Bromide	12 grains

This formula gives good clean prints with rich transparent shadows and full detail in the highlights and will keep for at least three or four months even after being used.

Recently I have been working with Adurol which is again on the American market, and in trying this developing agent with Amidol, using the Adurol in the place of Metol or Hydroquinone, I evolved the following formula which I found to be satisfactory in every respect:

Water	16 ounces
Sodium Sulphite, dry	90 grains
Amidol	35 grains
Adurol	15 grains
Pot. Bromide	10 grains

For those who are not acquainted with Adurol I would state that this is a developer quite similar to Hydroquinone in its actions and results, but it is more soluble and keeps better. It is also less affected by low temperature.

The Amidol-Adurol formula as given above will give full rich tones on any bromide paper, the tones being of a much warmer tone than

secured with straight Amidol; in fact, when using certain papers I find it gives beautiful rich brown-black tones. It is also one of the cleanest working developers I have ever used, and in the hundreds of prints I have made with this developer I have never seen a stain of any kind. I have in my locker in the California Camera Club a partially filled bottle of this developer which I use every now and again for a few prints at a time. It is now about ten weeks old and it is still going strong.

These developers also give very satisfactory results when used with chloride papers for contact prints. Dr. Namias tells us that the Amidol-Metol formula will give satisfactory results with plates. However, as I have a formula for the development of negatives, which is very satisfactory in every respect, I have never tried any of the formulas given as negative developers.

Some Hobbies I Have Met

By Carroll H. Bunch

With Illustrations by the Author

It is said, and we shall presume it is true, that we all have some favorite hobby, that is, we prefer to pursue some certain amusement, some particular recreation, or some sport, above all others. You have your favorite hobby, Bill Jones has his, and I have mine. Yes, we are a nation of hobby hunters. But in this particular instance we shall deal with some photographic hobbies, for the simple reason that the average individual subscribes for or buys photo magazines because he is interested in photography. If he were interested in "Tin Lizzies" he no doubt would be a regular reader of some magazine devoted to motoring. So much for that. Now we shall proceed to get back to our subject and relate our little tale. As was said at the beginning of this story, all of us, especially photographers, have, have had, or intend to have, one or more particular hobbies.

Take "Smith" for instance, that fellow simply can't get away from snapping landscapes, why he has been known to tramp miles upon miles just to make a photographic record of some beautiful hills and valleys. Yes, old friend Smith is a landscape bug.

Then there is another buddy of mine whom we shall call "Sam." That boy is the darndest fellow you ever saw over parades; whenever Barnum or Ringling or in fact any circus, big or little, comes to town you can gamble on Sam being right there on the scene with his old faithful Graflex. Why, last Armistice Day, the Legion put on a big parade, which must have been at least a mile long, and out on the curb with his focal plane machine was Sam, snapping to beat the band, yes, he is a parade bug and he has an album chuck full of beautiful parade pictures.

CAMERA CRAFT



AMONG THE CLOUDS

By CARROLL H. BUNCH

Let us also consider another camera fiend of my acquaintance; he has his hobby also, but I wager you couldn't guess in a year just what it is, but never mind guessing, for I shall put you wise immediately. Of course you have noticed crowds around bulletin boards, theatre entrances, the ball park gate, or the band stand during the Old Settlers Picnic? Well say, this fellow terms himself "The Photographer of Crowds." He has dozens of crowd pictures in his collection each neatly titled somewhat like this, "Senator M speaking in Central Park," "Watching the Score Board," or "Crowd on Opening Day," and so on. Yes, he photographs crowds and although an amateur he does a good job of it too.

Some folks delight in photographing wild bird life (H. T. Middleton for instance) which is a hobby that requires not only much skill but unlimited patience. While others can always be found exposing film or plates around bridges, steam boats, shore scenes, moonlight on the river, etc.

Of course we sometimes find street scene bugs, who prefer wet pavement pictures, or something like this, "Snowy day in January," "Snow Bound," "Main Street Looking East," and all that sort of thing.

Children offer mighty good subjects for the hobby hound, that is if you are a patient individual, and remember friend reader, if you desire some dandy kid pictures just saunter down the avenue some bright day with your small camera out of sight, watch your chance, act quickly, and you can secure the most charming kid pictures you ever gazed upon. Don't get them to pose, snap them unawares at their play, you know what I mean.

Flashlight pictures offer a delightful field for the person looking for a hobby. It is easy to learn, inexpensive, requires no hill climbing, and is a hobby that should be followed more than it is.

CAMERA CRAFT



THE SEA PLANE

By CARROLL H. BUNCH

No doubt I could go on and call your attention to many other favorite pastimes of photographers, both amateur and professional who can't resist the temptation to photograph buildings, machinery, dogs, cats and numerous other subjects, but I shall merely mention those and briefly relate my favorite hobby. When it seemed as though most all other subjects were being photographed to death, as it were, I began to look "up" for a hobby to follow for a while. Aeroplanes are my hobby, and I never miss an opportunity to make a film record of an aeroplane or seaplane. Photographing automobiles and trains are easy compared to shooting a plane going a hundred miles or so an hour; the writer has tried all of them and knows whereof he speaks. However, it is an interesting subject, and if you can stand a few failures without getting discouraged, why try it, otherwise you had better stick to objects that don't move so swiftly.

Yes, we are a nation of hobby hounds and I, like all the rest, have mine, although mine is probably a little different from many of them.

Illustrations—

"AMONG THE CLOUDS" $3\frac{1}{4} \times 5\frac{1}{2}$ Speed Graphic negative, exposure $1/250$ sec. against bright light from concealed sun, 8:30 A. M., September. Printed deep on Cyko to give effect to clouds. Taken from top of building.

"THE SEA PLANE" No. 3 Folding Pocket Kodak, negative, exposure $1/50$ sec. plane in motion, 10:45 A. M. Stop F .16. Printed on Azo F.3.

Note—This is the Seaplane N.C.4. which flew across the Atlantic Ocean in 1919.

Government Photography

By R. L. Davis

Address Given at the 1923 P. A. of A. Convention

On various occasions we have been called upon to decipher illegible documents and papers. These have been usually cases in which the writing had been partially or completely destroyed so far as being detectible by the unaided eye, cases where forgery was suspected or secret writings with invisible inks.

The problem of deciphering damaged or questioned documents is about as old as the art of writing. In cases of suspected forgery or altered writings, the possible methods of attack have been well investigated and to some extent standardized. By means of the camera, microscope and chemical reagents it is often possible to detect alterations and additions to both handwriting and typewriting. (See "Questioned Documents," by Caborn, Lawyers Cooperative Publishing Company, Rochester, N. Y., 1910.) Damaged records and secret writings can often be deciphered by perseverance if the appropriate equipment is available. It might happen, however, that the destruction is so nearly complete or the "evidence" so fragmentary that success is not to be had.

Recently, the Bureau of Standards was requested by W. T. Ellington, Superintendent of the Mails, United States Post Office at Augusta, Georgia, to attempt to decipher papers which had been charred in a fire which caused considerable loss of property in that city. The charred samples, (three in number, approximately 8 by 10½ inches) had obviously been subjected to heat in a closed vessel, such as a safe; the paper having been converted into black sheets of carbon and not to ashes, as would have happened had they burned in an open container.

With casual observation no traces of the writing are visible, but under certain critical conditions of lighting very faint traces of markings can be seen. These traces are not, however, sufficiently clear to permit deciphering.

Procedure: Chemical

In some preliminary trials made on paper charred for the purpose, conversion of the iron salts contained in the ink into colored salts was tried. These were unsuccessful. In others, where the ink was evidently quite heavy, copies were obtained by using hydrochloric acid and potassium ferricyanide, as follows: A blotter moistened with a solution of potassium ferricyanide was placed on the back of the charred paper and a piece of plain white paper in contact with the face or written side. With a blotter wet with dilute hydrochloric acid against a white paper the whole was placed in a letter press for several minutes. When successful, a reversed print of the writing appeared on the plain paper in a blurred blue color. However, the results led to the conclusion that such a method would be unsatisfactory.

CAMERA CRAFT

Photographic

It has been shown by Russell, (Prof. Royal Institute, May 5th, 1899; also Journal Royal Photographic Society, November, 1908) and others that the photographic plate is sensitive to the action of certain gases and vapors and the action takes place without the exposure to light.

Certain woods, resins, freshly scratched metals, etc., if left in contact with the photographic plate for a sufficient length of time yield on development in the usual manner, characteristic markings or images. The necessary time of contact between the substance and the plate varies from an hour to months, depending on the activity of the material, the temperature and the kind or brand of photographic plate. The effects are ascribed to active gases or vapors freed from the material. On the other hand, the converse of these effects may be produced. Other gases and vapors which tend to prevent the liberation of the bromine of the sensitive salts of silver lower the sensitiveness of the plate, and when sufficiently strong may completely desensitize it.

For the first trial a sheet of the carbonized paper was placed between two "fast" photographic plates and kept in the dark for two weeks. On development a very perfect copy of both the writing and the printing was obtained. It appears that the carbonized paper contains gases that fog the photographic plate. Where the ink is present little or no effect takes place. Apparently the charred ink acts as a protective screen, hindering escape of the gas.

It is interesting to note that the writing on both sides of the charred paper appears in the print, that from the back being fainter than that from the face. Apparently the ink penetrates the paper so that its residue reduces the amount of gas escaping from beneath.

Choice of Photographic Materials Plates

Photographic plates of sensitiveness usually termed, "medium" or "fast" are suitable for the purpose. However, the sensitiveness to light is no definite indication of the sensitiveness to charred paper. For example, Seed 30 and Seed 26X, the former being nearly twice as fast to light as the latter, have equal sensitiveness to the charred paper. The measured "densities" of the silver deposit are plotted as ordinates against the exposure times in days as abscissas. This density, which measures the blackening of the plate is defined as the logarithm of capacity. Capacity is defined as the reciprocal of the transmission. The shape of the curve closely resembles the usual characteristic curve. Very slow plates such as "process" are not suitable, as the exposure of 32 days show only faint action.

No attempt was made to determine the nature of the active material contained in the charred paper. It is quite likely that it contains products similar to those obtained by the destructive distillation of wood.

CAMERA CRAFT

Films

Results obtained by the use of photographic films were surprising, as shown by the two types of emulsions selected for the test, namely: Eastman "portrait film" and "Eastman super-speed portrait film."

The portrait film showed no effect in 32 days. The super-speed portrait showed a very slight but interesting effect with a 16-day exposure and only a little better after 32 days. The reaction was just the reverse of that with the plates, the inked areas showing black on the films but clear on the plates. That is, with the films the ink is the active portion, the charred paper produces no fogging. It was also noted that the chemical fog of development is much lighter over the portions of the film covered by the charred paper as compared with the uncovered areas.

The results suggest that there are perhaps two kinds of gas given off, one kind by the charred paper and the other by the ink, both of which fog the photographic emulsion. The one from the charred paper, however, affects the plate more intensely than the film, while that from the ink is more active toward untreated films.

It was found that washing these films in distilled water for about five minutes, (see Walters and Davis article, B. S. Scientific Paper No. 422, for beneficial effects on the color sensitivity, obtained by washing panchromatic plates previous to using) followed by the thorough drying, gave results similar to those obtained with plates.

Papers

Photographic papers are not suited for this purpose. The following papers showed no effect after contact with the charred papers for two weeks: Azo, Artura, Valox, Photostat and Enameled Bromide. A sheet of solio paper showed no effect after a 60-day exposure.

The Effect of Time on Activity of the Charred Paper

As previously stated, three sheets of the charred paper were received and with these samples two weeks' contact was required with Seed 30 plates to produce a good printing negative. Later an entire ledger of the charred paper was submitted. With sheets of this only one week's contact with the same brand of plate was required to produce the same result as was obtained with the original samples in two weeks. It is natural to assume, therefore, that the active substance is gradually lost by exposure to air, the activity having dropped to one half in about two months' time. After this, however, the rate of depletion has dropped considerably, no appreciable further reduction in activity being observed.

Summary

An investigation for a method of deciphering the written and printed matter contained on papers which have been charred shows that good results may be had by the use of photographic plates.

The charred papers are placed in contact with the emulsion of fast or medium speed photographic plates and kept in this condition in total dark-

CAMERA CRAFT



PORTRAIT MRS. JACKSON

By WILLIAM D. RAWLING

DATA—Home Portrait, made in room with two windows, both facing south. $3\frac{1}{4} \times 4\frac{1}{4}$ R. B. Auto Graflex fitted with Goerz Dogmar Lens f4.5. Exposure, 1/15 second at f4.5, bright sun. The Eastman Super Speed Film was tank developed in Pyro Elon. Enlargement made on Portrait Bromide through diffused focus lens.

ness for a period of from one to two weeks. They are then developed in the usual manner.

It appears that the gases contained in the charred papers have the power to fog the photographic plate and that the ink acts as a screen, hindering the escape of the gas. That is, on development, it is found that the photographic plate has been blackened where it had been in contact with the charred paper except in those places occupied by the ink.

Films are not so well adapted for this purpose as plates. A much longer time is required, about two months, and the results are positive instead of negative. That is, with films the ink is the active portion and the charred paper inactive.

By washing a film in pure water for a short time and drying (in darkness) before placing in contact with the charred paper, similar results to those given by photographic plates are obtained.

Very slow plates, such as "process" and the enlarging and printing papers are not suited for the purpose because of the comparative insensitiveness of these materials to the gases.

Halo-Light

By C. V. Ashbaugh

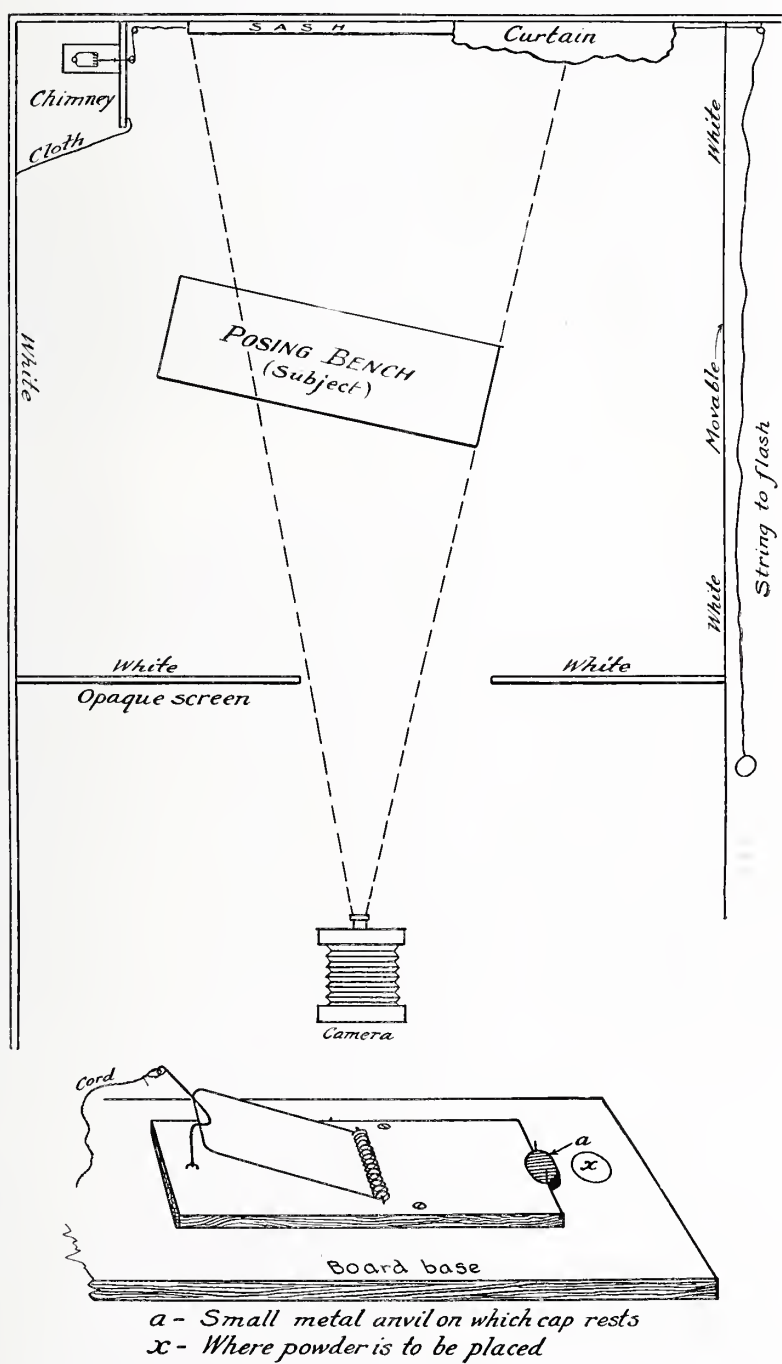
With Illustrations by the Author

Some of the friends of Camera Craft may remember an article on the merits of the flash, and methods of manipulation published a few years ago, wherein the author, among other things, gave his experience with ignitors. At that time he was searching for a perfect one, and I might begin this by saying that he is still engaged in that hunt. Where one has an electric house circuit at his command, most of the troubles in this connection vanish altho it is highly improbable that, with our modern electric illuminators, he would resort to flash-powder at all.

But my story is of the small town man who is off the circuit, my luck for years. With the fact that I seldom get to use old Sol, my hobby generally being ridden at night, it will be surmised that a skylight, expensive for a transient, would be of little use: Therefore but one method of lighting could be called to my assistance, which, thanks to our manufacturers, is far from bad, and I resolved to get something from it as much out of the ordinary as possible.

Flash-powder has, in some respects, advantages over any other means of illuminating a subject, and it is almost instantaneous; it can be controlled both as to width of beam, intensity and quantity; it is portable. On the other hand, and to be fair, its disadvantages might be mentioned: Its smoke nuisance, danger of fire and accidents and, in my case, the uncertainty of ignition.

CAMERA CRAFT



FLOOR PLAN

By C. V. ASHBAUGH

CAMERA CRAFT



PORTRAIT STUDIES

By C. V. ASHBAUGH

If the patience of the reader will permit, I will state a few of the troubles in this respect that have thrust their leering faces at me when I was doing my utmost with a nervous subject:—Failure of the trigger to respond to pressure of any horsepower (generally trigger not set); cap falling off just as the subject was forcing that expression resembling the small boy's as the spark sputtered down the throat of his first cannon-cracker; cap spitting with no following "pomb" of powder; click of the hammer on the paper part of the cap, some joker having removed the spot of fulminate to the very outer circumference of the paper disc; or maybe a shower of beautiful stars from the spark metal as it was whisked across the file, falling everywhere but on the powder; or, when the "Hot-shot" and coil were used, a nasty snapping buzz as the sparks were shot into the powder,—a nerve-edging rattle remembered by most any subject as a burro remembers the whirr of a rattle snake,—and by the time that the topmost flakes of magnesium that were taking the brunt of the bombardment had worked themselves into a state of combustion, the subject, like the burro, had just begun to leave.

Here I shall describe the device I have finally settled upon, which, though giving a very good batting average, is far from my ideal.

One of the flat, wood-base, slap variety of mouse trap was commandeered and a little anvil placed at the point where the wire strikes hardest. Trap and anvil were then fastened to a small thin board to form a base. Through this was thrust two pins, their points coming through about one-fourth inch, close enough to the anvil to impale the cap thereon and hold it in position without their being struck by the descending wire hammer. The wire trigger that is used in the original trap to go over the swatter loop to the pedal, should be bent as shown in the diagram. This makes a little step to catch the swatter and hold it and at the end an eye

CAMERA CRAFT

for fastening a string which is to be pulled when ready to fire. If the cap is properly placed and the powder in contact, I will not hesitate in claiming 85 per cent for it.

Having gotten over the uncertainty of the source of my light to a fair extent, I began to look about for something a little better than the regulation quarter-front lighting, although I have made some very passable things with this angle, and for good plain work it is not to be despised. In some of the better class of work I noticed the tendency toward the double lighting, or highlights in combination. This was very contrary to my early teaching, for I well remember the rule that light (in a picture) should have but one source, or come from one direction only, and to have two highlights in one eye was considered a real crime.

The results, however, were very pleasing, and I could but say, "Why not? It is often seen in nature." I attempted to get this by two simultaneous flashes so placed that I would catch something like the "movie" effect, but the simultaneousness was but theory in my case as I never was able to depend on any team work between the apparatuses. It was the failure of one to go at all—unknown to me until after development—that gave me the idea to dispense entirely with its services, and I then worked out the reflecting or indirect method of lighting about which this article is supposed to be.

In the corner of my makeshift studio which, by the way, is a room about 16x20, (a part of an old barn), I built a chimney. It was made on three sides of one by twelve boards, tin lined, beginning about three feet from the floor and extending into the loft above, which would take care of the smoke. The front of this chimney, or the side next the camera, was made of fire-proofed white cloth so fixed that a portion or flap could be unhooked for the purpose of loading. On a little shelf about four feet from the floor, inside the chimney, I fastened the mousetrap firing device described above, a small hole letting the string through by which it was to be fired. Beside the chimney at the customary height for a window, I placed a twelve-paned sash, the glasses of which were backed with tin-foil. A curtain was then draped effectively which, with a few pieces of properly colored wall paper and a fake baseboard to use with full figures, gave this background a very natural appearance.

At the left of the posing bench I made a small window with a slide which I can use for placing and focusing if fortunate enough to have daylight to work with, otherwise I have a hook in front of the poser for holding a gasoline lamp. To left and right and on the ceiling and as much of the front as the working of the camera will allow, I have white reflecting planes. (The floor should also be whitened, although so far I have neglected it.) The planes are as close to the subject as I can get them, still keeping them out of the field of the lens. The front reflector is opaque and shields the lens from the glare. Upon this screen, at first, I had fastened a large mirror which could be turned at any angle to

CAMERA CRAFT

accommodate those who wished to see themselves as the camera saw them, but I had so little success therewith and, being unable to shift any blame thereto when the result was displeasing, I removed it. The string used to pull the trigger runs behind the background, through an eye to the hand of the operator.

By noting the diagram of the room one can see the many lighting possibilities obtainable by shifting the sitter to right or left, forward or back.

The prints submitted to illustrate results were made with the Eastman Commercial Ortho film. Panchromatic was tried for a time, but for several reasons it was abandoned, chief of which was the liability of fog when any sort of light was used in handling, and the inconvenience of working in total darkness. The Commercial Ortho proved to be the happy medium. I chose an eight-inch Dagor for its wonderful covering power and sharp image, as most of the negatives are made for enlarging. The wiry sharpness may be objectionable to some workers in this age of art, but my argument is, that the original negative should contain everything in the subject. As the pencil marks of the retoucher are "sharp," a better result can be obtained, if much retouching is to be done, by softening the print or enlargement in the making. This process is too familiar to need description. Iris-D and Portrait Bromide are the standards adopted for negative making, but, thanks to our paper-makers, if the mark is over or under shot, correction is easy.



FEEDING GRANDPA
Photo by Allen Young

Feeding Grandpa

My grandpa lies in a big high bed
He cannot walk or play
He is not sick my grandpa says
But he lies there all the day.

My grandma brings his supper
Then makes him shut his eyes
And tells me I can feed him
Just to give him a surprise.

So first I take his soup spoon
And put it to his lips
As if he were a baby
I give him tiny sips.

Then when he thinks I'll follow
With little bits of meat
I fool him with some pudding
Or cake just for a treat.

My grandma always whispers
So low he cannot hear
"His appetite's much better
When you feed him, baby dear."

—Florence Presley.

VI. Finding Forgeries and Forgers by Fotografy*

How the Fotografic Film May Be Utilized to Record and Illustrate Clearly to the Layman's Eye the Covered-up Steps of the Perpetrator of Frauds in Documents of Every Kind and Description

By CHAUNCEY M'GOVERN

Hearst Building, San Francisco, California, Author of "Preparing for Trials Involving Forgery," Etc.

(Continued from February Issue)



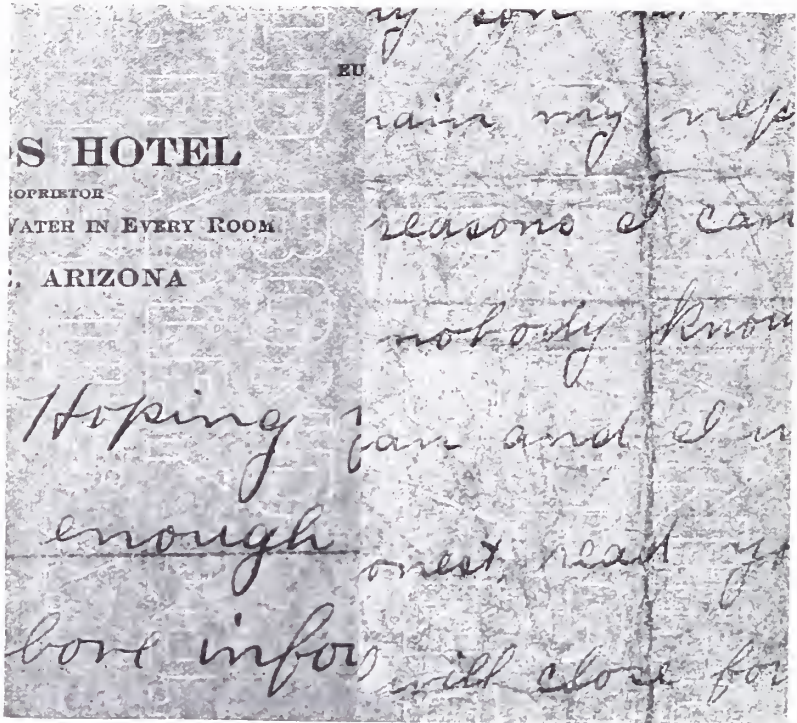
CHAUNCEY M'GOVERN

The moment I have finished "copying" a document, and wish to make "bromide enlargements" from a negative 11 x 14, a gentle push causes the "copying" camera to slide back on its rubber tires—away from the heavy lamp "stands." Then each lamp is lifted easily from its regular iron stand, placed on the special wooden stand or table in front of the hole in the partition, and a turn-screw is snapped on. And each time the operator does this "snapping," he enjoys the consciousness that aside from the additional \$500 investment avoided, there is a saving of rent for space that would be required if he had two more lamps around idle.

A Right-and-Left Object-Adjuster:

While the Folmer & Schwing camera stand ("laboratory stand") I use is nicely fitted up with a "screwing device" that enables the entire camera to be moved backwards and forward, on its stand or bed—yet the "object-board" of the stand is so constructed that the "left-and-right" movement of the document being fotografed is cumbersome,—requiring not only considerable handpower to shift the location of the document, to bring certain words or letters exactly opposite the center of the lens, but also making it frequently impossible to get the exact "centering." As a result, much time, effort and patience were lost by me until I thought of placing a racked (notched) brass rule on the lower edge of the movable part of the object-board, in its center. As the movable portion of the object-board enters the fixed portion, the racked rule engages the teeth of a brass cog-wheel so placed that its teeth project slightly above the bottom of the slot into which the movable portion of the object-board slides. This cogwheel is attached

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No. 7—TO PROVE that Top document was NOT written in year 1907 by a long-deceased millionaire; and that the paper itself (the "stock") was not MANUFACTURED until the year 1918 and was written within a few months previous to date of trial, in 1923—on paper from the same pad used regularly (in 1923) by claimant to the estate; water marks shown to be the same, altho papers were Foto-MICROGRADED at different cities; 12-inch H-B Tessar 6.3 lens; stop 32; no screen; two 250-watt Mazda lamps; Process film (each of the two documents); Trapped by these Foto-MICROGRAFIC illustrations made by TRANSMITTED light and other illustrations—the claimant broke down and confessed to the colossal plot.

to a milled screw fitted into the lower wooden flange of the fixt portion of the object-board. The result is that an EXACT adjustment of the document (or part of document) can be made surely and easily by the mere touch of two fingers and thumb.

The positive need of an adjustment of a fine character on the object-board will be understood when we remember that in the making of Foto-MICROGRAFS a slight shove on the movable part of the object-board is more than enough, sometimes, to move the whole word off the ground-glass.

Special-Sized Focusing-Cloths Needed for "Foto-MICROGRAFIC" Work:

When it comes to making negatives with lenses of 48 millimeters, a moment's thought will make it clear to any camera-operator that the ILLUMINATION on the SUBJECT, as SEEN THRU THE LENS, is such that the focusing of the object is made possible only by the use of a special bright object on which to do the actual focusing. Therefore it is imperative to have a particularly DENSE focusing-cloth, one that will actually exclude the slightest trace of LIGHT from reaching the BACK of the ground-glass. In such cases the ordinary cloth (used by ordinary commercial

CAMERA CRAFT



A MODERN SCHOOL UNDER ANCIENT BEAUTY

By GAVIEN F. McCULLAGH
Berkeley, California

fotografers) appears to the operator, when making a Foto-MICROGRAF, to be a veritable light "sieve."

Again, when making negatives of a size amounting to 11 x 14 inches, there is a comparatively mighty large area from which back-light must be excluded. As a result, I use today for a focusing-cloth a piece of black sateen a yard-and-a-half wide and three yards long, with the second yard-and-a-half of length folded back—and SEWED back—on the first half of the cloth.

Special Support for Focusing Cloth:

When it comes to using a focusing-cloth of double thickness, cut to a size of 54 inches, it means that there is SOME WEIGHT to the cloth that ordinarily would rest on the head of the operator. And when the weather is warmer than usual, the resulting perspiration materially interferes with the enjoyment of one's work, and the degree of its excellence. To remedy this trouble,—to retain the necessary opaqueness of the cloth and its necessarily large size, yet have comfort in its use,—I have had made and attached to the back of the camera a support of angle-iron, brass finish. Two arms, each three feet long, are screwed to the top of the swing-back of the 11 x 14 camera; the ends of the two irons are joined and held together by a third arm of angle-iron brass; and the resulting frame takes every bit of the weight from the head and shoulders of the person using the focusing-cloth,—his head thus working comfortably in a sort of airy tent of pitch darkness.

(To be continued)



THE FOURTEENTH HOLE

By ANSON HERRICK

Exhibited at the London Salon, 1923 and the San Francisco-Oakland Salon, 1923

An Analysis of the Fourteenth Hole

By G. H. S. Harding

Mr. Herrick's picture having stood the test of being judged and accepted by some of the severest salon juries in the United States and London, would seem to need no further criticism.

A short time since, Mr. Herrick called me a pessimist in regard to pictorial work, so this might be taken as a beautiful opportunity to even up the score by slamming his print, but having been born with a conscience, unfortunately, I must admit that I always liked this picture, even before the juries showed their good taste by choosing it. To me its chief charm is simplicity, no masses of intricate detail to weary the eye and of which to grow tired.

The composition is a simple, circular form with the figures so placed, that the eye naturally follows from one to the other, until it rests upon the one at the extreme left, which to me is the most interesting.

The afternoon sunlight is also beautifully brought out on the green

CAMERA CRAFT

grass with the long shadows of the players, who are totally unconscious that there is a camera within a mile of them, being engrossed in their game. Each player shows plenty of natural action and is evidently having a thoroughly enjoyable time. There is also a feeling of limitless space—plenty of elbow room, which I believe desirable for this pastime of swinging clubs and flying balls.

Now, let us sit back in our chairs and study the print, and see what we can possibly do, to make the composition even stronger than it is. It is only by studying good pictures in this manner that we can hope to improve our own work and develop the ability to see and correct the mistakes we make ourselves.

If one of the figures had been made to stand out somewhat stronger than the rest, which could easily have been done by a little work on the negative, it might have given a sense of principality, which I think desirable. In other words, doing this work would have detached the figure, given it more relief, and made it dominate the rest of the figures. A trifle more contrast in the extreme upper part would possibly have helped to take away the impression of an ocean like appearance of that part of the print.

This could only be ascertained by having an extra print, doing this work upon it, and then comparing it with the original to see whether or not the original has been improved, before attempting the work on the negative itself.

If the above few suggestions were carried out, the picture, to me at any rate, would seem to gain more strength. However, some one else might look at the print from a different angle than I do and not agree with my suggestions. But after all is said and done, it is just a real good picture as it stands, and I am glad to have the opportunity of saying so.

FORTHCOMING EXHIBITIONS, 1924

April-May, 1924—Australian Salon. Last day for receiving prints, March 18th, 1924. Particulars from the Secretary, Australian Salon of Photography, Box 298 G. P. O., Sydney, N. S. W. Australia.

April-May, 1924—Annual Exhibition—Hammersmith Hampshire House Photographic Society. Last day for receiving entries, Friday, 11th of April, 1924. Particulars from D. H. Wilkinson, Hon. Exhibition Secretary, 2, Drayton Road, West Ealing, London, W. 13.

April, 1924—Annual Exhibition—Bolton Camera Club. Last day for receiving entries, Tuesday, 8th of April, 1924. Particulars from J. Butterworth, 73, Adrian Road, Bolton, England.

May, 1924—First Annual Exhibition—Fort Wayne Art School and Museum. Last day for receiving prints, April 15th, 1924. Particulars from Karl S. Bolander, Director, Fort Wayne Art School and Museum, Fort Wayne, Indiana.

April, 1924—International Salon—Association Belge de Photographie. Last day for receiving entries, March 25th, 1924. Particulars from P. Limbosch, Hon. Secretary, 5, Avenue Louise, Brussels.

CAMERA CRAFT

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No. 3

Our New Department

Our new department is proving a splendid success, judging by the many letters we are receiving commending it. This is very gratifying to us and as a result, we are going to increase its scope and make it even more instructive.

We are going to add, whenever possible, the maker's reasons for taking the picture, and how he made it. The maker's own view point is something that we are all anxious to know, and this will undoubtedly add further interest to the department.

We believe that an analysis of the picture will be more beneficial than a criticism, because the picture reproduced, has already met with the approval of at least one leading salon jury and sometimes many. This is proof, that the picture is a masterpiece in its class, and that it is almost beyond criticism.

An analysis will give us scope in dealing with the picture that a criticism will not do, and our heading will be changed accordingly. P.D.A.

Pictorial Groups

While on the subject of pictures, I have a suggestion to make to photographers, who, owing to their location, are unable to enjoy the advantages of print criticism obtained by membership in a Camera Club or a Pictorial Group. Form a small group of photographers in your neighborhood or town, who are interested in pictorial photography, and have them meet at least once a month, for the express purpose of criticising constructively, each other's work.

Friendly competition is a wonderful aid to improvement in picture making. With that end in view, the members could organize monthly photographic outings to different places, and bring the results obtained on these outings to the regular meeting. Then all can study the prints for their composition and possible improvements. Competition along such lines will not only be a benefit to all the members but will also be productive of many fine pictures.

There are so many advantages to an organization of this nature that it is impossible to mention them all. Form the organization, and above all things, stick to the purpose for which it is formed—better pictures.

P.D.A.

CAMERA CRAFT

An Error

The title under the picture reproduced on page 63 of the February number of Camera Craft should have read, "Interior of Rosalind A. Keep's Home—Mills College" and not "Kemp" as written.

P.D.A.



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

The following is the Radio Talk given by President Stearns from Station WWJ of the Detroit News, January 7th, 1924:

To the Photographers of America, from Alaska to Panama—greetings. The executive board of the Photographers' Association of America now meeting in Detroit have decided to hold the 1924 convention in Milwaukee the first week in August. Make your plans to attend and make this convention the biggest and best ever held.

To the public—the citizens of America—the Photographers' Association of America extends greetings. Photography is the one art that is advancing today while other arts are declining.

No sculptor since has known as much sculpture as did Phidius, 200 years before Christ.

No other painter has had the knowledge of the painters' art that Rapheil had.

We have no poets like Dante or Shakespeare.

Where are our musicians such as Wagner or Bach?

In architecture, the Woolworth tower is considered a masterpiece, but it was copied from a cathedral in Belgium which they started to build before Columbus discovered America. In these days of Cubism and Futurism and Jazz—photography continues to advance.

Can you imagine a home without photographs of those we love and those that love us? Why it just couldn't be, that's all! We have grown up with these pictures, they have almost become a part of us. There is the photograph of Mother taken on her wedding day and the picture

of Dad made in 1905, the year they gave him an interest in the business, and the new one we thank so much of taken last Christmas. And would you believe it, that curly headed, two-year old is our six foot Bob? The little mite beside him is sister Jane, who is married and has a home of her own. Last of all, tucked away with a pair of tiny tear stained boots is a photograph of Mary, the baby the Angels lent us for a happy holiday; for Mother, she lives eternally in that cherished photographic image.

It must be a joy to Daguerre, who discovered photography, to look down and see what came of chasing around trying to catch sunlight in a little black box. And don't forget—your friends can buy anything you can give them except your photograph.

This week finds the 100%ers enrolled almost as many as last week. Here is hoping next week's report will double, yes triple the number we now have. Come on folks and show your present Officers that you will back them to the limit. The results of your enthusiasm will be proven by the number of new members you secure for the Association. Good luck to you all.

The first Big Boom, of the membership drive for 1924 will soon be heard by over 16,000 photographers in the United States and Canada when the very attractive circular, now on the press, is released through the mails. We do not care to rob it of its "thunder" by a description in detail, but just wait till you see it and then decide whether it is not about as nifty a piece of

CAMERA CRAFT

Association advertising as you have seen. The appeal is there; all we ask is that non-members take action at once, not the day after, but the Day you get it, and secure a year's benefit from affiliation with the national association of your profession.

For the present members, this will be the psychological time to get that ONE NEW MEMBER. They will have the whole information in a nut-shell, have the benefits fresh in mind and all it will need is a suggestive word on the street, a phone call or a note to have them attend to their application immediately. "Strike while the Iron is Hot" is an old expression, but it is very applicable in this case to those good old Association boosters who will try to get their one new member, double the membership, increase it 100 per cent. BE A 100% -ER.

"TWIN" CONVENTION

Photographers' Association of the M. A. S.
Southeastern Photographers' Association
Asheville, N. C.—May 19th-22nd, 1924

Special railroad rates to the "Twin" Convention, Asheville, N. C., the "Land of the Sky."

A special summer rate of 20 per cent reduction will be effective May 15th from all points south of the Potomac and Ohio Rivers, including Washington, Cincinnati and St. Louis, and as far south as Miami, Tampa and New Orleans.

As this will be a considerable saving in transportation, the convention dates have been changed definitely to May 19th-22nd.

Things are going fine for a great Convention and detail information will be published from time to time. Make your plans NOW, to visit "America's Beauty Spot," the "Land of the Sky" surrounded by peaks a mile high.

(Signed)

L. L. HIGGASON, President,
P. A. of the Middle Atlantic States.
J. H. BRAKEBILL, President,
Southeastern Photographers' Assn.

Winona School

The Trustees for the Winona School, conducted under the auspices of the P. A. of A. at Winona Lake, Ind., have held their meeting in Washington and in conjunction

with Mr. W. H. Towles, set the dates for the 1924 session—July 7th to August 2nd. These will work in very nicely between the Fourth of July and the opening of the National Convention, August 4th. As Winona Lake is but a short three hour trip from Milwaukee, many students will have an opportunity to run up to the Convention for a few days at very little increased expense.

The re-appointment of Mr. Towles as Director will be welcomed by the many who are acquainted with his unusual ability to handle the position. Once again, we feel safe in forecasting another highly successful session for the school.

As before, the tuition for the four weeks' course will be \$50.00, of which, the usual \$10.00 registration fee is payable in advance. Members of the Association are advised to get their registration in AT ONCE, as all indications point to an early filling of the 125 permissible reservations. Checks should be made payable to the Photographers' Association of America and sent to the General Secretary, 722 Bond Building, Washington, D. C.

In some unaccountable way, the rumor is out that the National Convention for 1924 is going to be held in St. Paul in July. It's all wrong. MILWAUKEE, WIS., AUGUST 4th-9th is the place and time as decided upon by the Board of Officers at the January meeting, so do not be misguided by the false report and whenever possible, kindly correct those who may be in error.

A word regarding the membership brass plates for 1924. We have noticed that many members either "file away" their plate for the retiring year, or else hang the new plate over the old ones, on the same peg, so as to obscure those under it. We have taken a step this year, to have them all visible by providing a plate with two small holes in the lower edge to which may be attached the 1923 plate by two links of the old chain. It's the best way members have of letting the public know how long they have been affiliated with the National Association.

California Association News

Organized for the purpose of co-operation toward the betterment of our profession.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

After the routine business, Gabriel Moulin, Chairman of the Educational Committee, started the discussion on the seven questions his committee had prepared on submitting proofs to customers. Twenty-five minutes were devoted to this, which proved both interesting and instructive.

Then came a talk and demonstration by Tracy Webb, Home Portraitist of Oakland. This was illustrated and is of such interest that it will be published in the illustrated section of the April Camera Craft.

W. E. Dassonville's talk followed.

Mr. Dassonville's Talk— Photographic Plates and Papers

The discussions which we have had so far tonight, touching as they did those things so vital to photographers, show to me the rare possibilities of our Photographers' Association of California.

Mr. Webb's splendid demonstration also has a practical value to us which further proves the value of these meetings.

But now I am going to bore you with a lot of things which have no practical use, and yet will, I think, be of interest.

We are going to consider the construction of photographic papers, and certain things about them, with which, possibly, you have not come in contact.

I shall not speak of developing agents—that part of the announcement was a mistake on my part—for the subject will be left for Mr. Van Sicklen to treat with at a later date.

Today, as you know, we are practically all using developing papers. They are emulsion papers; and they are divided into two broad groups—the Chloride papers and the Bromide papers. There is also an intermediary group termed the Chloro-Bromide papers. The idea exists in the minds of many photographers that the Bromide papers are the very fast papers and the Chloride papers are the very slow

ones. That does not follow, as there is a group of Chloride papers that are fast and the Bromide papers which are slow; however, the Chloride papers cannot be made nearly as fast as the Bromide papers when real speed is desired—on the other hand, the Bromide papers were supposed to have a great deal of gradation and lack of contrast. This really was the case for some years after emulsions were used—but today, that is no longer the case, for with our present understanding of emulsions we can shift the gradation of emulsion so that long gradation chloride or short gradation bromide papers can be readily made. From a standpoint of gradation there is no reason why a chloride or bromide paper should reign supreme above the other. When the papers are being made they do not merely take chloride of silver and put it into the emulsion, but the chloride of silver is made right then and there within the emulsion. As an illustration of that, I have brought the chemicals that I used for the purpose. There are three halogens used, chlorine, bromine and iodine. When the emulsion is to be made nitrate of silver is the base for the silver and say sodium chloride for the chlorine. By mixing solutions of these two the chloride of silver will be made. Here we have a solution of sodium chloride. The very moment that silver nitrate is added to the solution, chloride of silver will be formed. The sodium base will attach itself to the nitrate from the silver nitrate and that will remain in solution. We will try the experiment in this tube. You will note the silver chloride formed immediately and how it rapidly falls to the bottom of the tube. This silver chloride is almost insoluble in water, although slightly so. As you know, it is soluble in hypo and the rapidity with which it dissolves is quite surprising. We will dissolve it with hypo by just adding a few crystals. You

CAMERA CRAFT

will notice the rapidity with which it dissolves.

Next we will produce bromide of silver. For this purpose we take potassium bromide solution and drop some nitrate of silver solution into it. You will observe that it is slightly more yellow than our last solution, and again, there is a sinking of the solid mass to the bottom of the glass. This also is soluble in hypo.

These two substances are the bases of practically all of the papers that you use today, and I venture to say that a large part of the papers used today are mixtures of these two.

When we come to examine the iodide we find that it is not fully soluble in hypo. You can note that the iodide of silver is distinctly a yellow compound. Its presence in photographic papers can be seen in the daylight. The emulsion is of a distinctly canary color. This I understand is used in the making of dry plates. I do not know that for myself. There is very little literature on the subject of emulsions, and that which is published is likely to be misleading and unreliable.

Now, here in addition to water—for water alone was used in our first three tests—we have some gelatine dissolved in the water. We will add a little of our bromide solution to that jelly solution, shake it and now add some silver nitrate so we have bromide and silver in a gelatine mixture. You note that when the silver is added you don't see those heavy masses. We will have before us just a slightly opalescent photographic emulsion. Of course, it has not been carefully compounded as is a photographic emulsion and as yet it contains very little silver, but we will build it up by adding more. That is the substance you see on your plates and papers when working them. Had I performed this experiment in the dark and then exposed the emulsion to the light and added a photographic developer it would have darkened.

This only touches the very outriders of the photographic processes; but it has this value to you, I think, that it gives you some idea of your materials. So far as the actual physical paper upon which the emulsion is placed, it has these character-

istics. It has color, it has weight and it has texture. That is the base upon which the photographic print has to rest. We print on it; and there we are met by these considerations—the gradation that we wish, and also this very important point which is easily overlooked—the depth of the deposit, and, lastly, the speed. The depth of the deposit can easily confuse you. If the depth is not very great, and the paper is of a harsh type possessing very little gradation, the print will show up soft. The reason is that with lack of depth you do not get contrast, and when contrast is lacking flatness comes in. I puzzled over that for many weeks when I first came upon it. I got short scale papers with great softness, but I was not getting density—and that was the answer. The character of the emulsion harsh or soft, the physical type of the paper, whether or not the speed suits our purpose constitutes the problem.

Now concerning the use of developers. The emulsion may be what you want but it does not always follow that you will get the sort of prints you want or expect. You may take a certain developer and get a harsh print, but it does not necessarily follow that it is a harsh paper. It is only relatively so. It depends upon how the developer is made up, whether you produce harsh or soft results. You might have gotten a soft print with exactly the same emulsion. I have known a developer to give great strength when used with a Hammer plate, but be perfectly useless on an Eastman film.

Temperature is also a great factor, and that is where we are likely to find difficulty.

There is a great latitude in the papers and plates which we can all take advantage of if we will study carefully the developer which we are actually using.

In answer to questions, Mr. Dassonville said:—

Question—Is it advisable to use hot water to dissolve hypo?

Answer—There is no need to use hot water in dissolving hypo. It will dissolve in a few minutes if contained in a piece of cheese-cloth suspended above and partially immersed in cold water. This plan has the

CAMERA CRAFT

advantage of eliminating all the coarse dirt.

Question—Does warming the developer aid in developing an undertimed plate?

Answer—Warm developer will help to develop an undertimed plate, but there will be a tendency to fog. Bromide would counteract the tendency to fog which might be brought about by the heat.

Question—Is intensification advisable?

Answer—When the negative cannot be made over and is so thin that it cannot be

printed an excellent intensifier is the bichromate of potash formula.

By varying the strength of the solution more or less intensification can be gotten. The negative is first bleached and then washed and finally developed in daylight. The process can be repeated if the first deposit is not sufficient—"A" gives the least and "B" the greatest amount of deposit.

	A	B	C
Potassium Bichromate.....	5 grs.	10 grs.	10 grs.
Hydrochloric Acid.....	1 min.	5 min.	20 min.
(Specific gravity 1.1878).....	1 oz.	1 oz.	1 oz.
Water			

For the Professional

In the Interest of Commercial and Portrait Photographers

How Goodrich Uses Photographs to Get Illustrative Interest in Window Displays*

By Lester H. Butler

Coincident with the evolution of illustrative advertising in mediums that are printed has come the employment of the illustrative idea in window display designing.

The window is a medium in which can be expressed the thought of human action and use of product just as readily as the magazine with its advertising pages open to a picturization of the product in its relation to the everyday life of human beings.

Cutouts of characters, single and in groups, in action and in repose, people the windows of our retail establishments. The result is that the force of the window display is greatly augmented by the expressed action or suggested relation the advertised product has to the life of the observer.

A study of many of the elaborate setups or cutout designs employed as dealer sales aids by manufacturers in widely varying lines, reveals the remarkable progress that has been made in carrying the illustrative thought to the window.

In this connection the extent to which The B. F. Goodrich Rubber Company has gone in the development of the illustrative idea for its branch store windows is interesting. Its methods of arranging or securing the mechanical components are unique inasmuch as they have brought artistic and effective results having unusually vital human qualities.

The inevitable focal point of these displays is a product of the photographer's art. Ordinary bromide enlargements of a posed subject, a scene of a group, or an interesting view—the latter more often for essential atmosphere—are made up to the size required for the setting.

The designer works with his window as the stage. The whole is planned in detail with sketches before the collaboration of the photographer is called for. Then follow the location hunts, the securing of models and the direction of the poses which the photographer secures as "stills" on an eight-by-ten negative.

This idea of getting a broader human interest into the window display with the aid of the photographer is doubtless an incidental outcome of a plan used by the company several years ago to give local dealers a prominent tie-up with an extensive poster campaign.

*Courtesy of *Printers' Ink Monthly*

CAMERA CRAFT



This is one of the typical Goedrich window displays. The photographic treatment of the surroundings and characters, which are made in almost exact proportion, gives the display a reality that gets real interest from prospects.

Enlarged photographs several feet square of the dealer or his store were posted on the boards in his neighborhood that carried the company's poster advertising. Later the same process was used to reproduce in large size page advertisements appearing in national magazines. These reproductions were employed in window displays, to secure tie-up with current advertising, and in sales conferences to save the cost of reprints and to help create a more dominant impression on the conferees.

Gradually the idea expanded as the enlarged photograph lent itself to other adaptations. The company had the necessary equipment and its employment in window display work helped along in its maintenance.

The real illustrative idea, however, in this company's window display work seems to have had its beginning in a special display designed particularly for the benefit of the school children of Philadelphia. The display was to be put in the company's branch window to further the school board's plan of making the children more familiar with the city's various business interests.

The designer's inability to secure life-size cutouts of a school boy and school girl in just the pose he wanted caused him to turn to the photographic depart-

ment for assistance. A boy and girl were found, posed and photographed and their life-size portraits pasted on wall-board and cut out. These stood at either side of an enlarged open book one side of which carried a ground glass panel. On the panel was projected from the rear constantly changing scenes of rubber gathering and manufacture, illustrating the "Romance of Rubber," the title of the book.

Since the time that display appeared, an interior study of the photograph in its relation to window display work has been made. As a result the most effective angles of projection have been ascertained and more natural postures in both figure and still-life work are being made.

It has been found that the least distortion of perspective is obtained when the photographer lowers his camera to a position that approaches the average elevation of the eyes of the observer as he passes the window.

This practice is followed in the "shooting" of all objectives that are shown close up. However, in getting distance shots, such as those required in landscapes or scenic backgrounds for decorative atmosphere, the cameraman sets his instrument at the elevation best suited to get the proper balance between sky and land.

Color is one of the dominant qualities of these window display enlargements. But to secure the most impressive color treatment the ingenuity and brush work of the artist are called for. The first or

master display is made up with the greatest possible care employed in the study of color values. Other displays are then built from this key display.

The Amateur and His Troubles

Conducted by P. Douglas Anderson

TONING BROMIDE PRINTS*

By Douglas R. Hill

In dealing with toning bromide prints, let us start at the beginning and take into consideration the foundation we intend working on.

Bromide paper is a paper coated with a sensitized gelatine, which on exposure to light in conjunction with a negative, and treated with chemicals which we term a developer, gives a visible image in the form of a black deposit of metallic silver. The more rapid the emulsion on the paper the larger the particles of silver in it, or as we say the coarser the grain.

In speaking of toning a print, we are considering the color we are striving for, and we should decide definitely on our color to harmonize with the subject and treatment of the picture in hand.

Tones on bromide papers are obtainable by three different methods:—1. Development, straight, accelerated or restrained. 2. Bleaching of image and re-development. 3. Direct toning of image.

It may be of interest to mention the effect on color of the image the development has in the first place. Different shades of so-called blacks are obtained by straight, accelerated or restrained development, and perhaps there are some who do not know how they obtained either a blue-black olive or warm-black tone. A print that has been over-exposed and under-developed will have olive or warm-black tones. When I say under-developed, such a print is not necessarily developed a short time and then hurriedly placed into the fixing or acid stop bath, but the result is obtained by a re-

tarded developer. An old or weak developer or one containing an excess of bromide will develop slowly. When I speak of a weak developer I do not mean a diluted developer, but a developer originally of normal strength that has become practically worked out. A small amount of carbonate or a weak carbonate in the developer will give much the same result. So over-exposure and retarded development tend to olive or warm-black tones. On the other hand, whatever has a tendency to accelerate the action of the developer induces short exposure, full development, and cold-black tones.

Developers intended for cold-black tones usually contain more carbonate than sulphite; the carbonate being an accelerator makes the developer work faster. Where an increase of carbonate is used for cold tones there is a decrease in the amount of bromide used. For this reason, I favor metol-hydroquinone developers for blacks, because I can play about with the formula, and vary the amount of carbonate and bromide, having a definite object in view and sticking to that object throughout. A print that has been correctly timed and fully developed with a formula recommended by the manufacturer of the paper in use will give a good black tone, and this fully developed print is essential for successful further toning. When I advocate using the developer recommended by the manufacturer of the paper in use, it is only natural they know what their emulsion is composed of and what formula will best operate with it. Any developer will not do, and if you think you can mix up

*Reprinted from "The Australian Photo-Review."

CAMERA CRAFT

(2) Redevelop with either formula mentioned above with copper bleach.

A very rich deep purple-brown tone can be obtained by redevelopment with pyro, using the following formulæ:—

Bleach:—	
Potass. ferricyanide	1½ oz.
Potass. bromide	1½ oz.
Water	10 ozs.
Redevelop:— (Dissolve in order given.)	
Pot. metabisulph.	20 grains
Soda sulphite	1 oz.
Pyro	60 grains
Pot. bromide	60 grains
Soda carbonate	1 oz.
In water	20 ozs.

We will now consider sulphuretting the silver image, or as it is generally known, sepia toning.

Sepia toning is no doubt the cream of bromide toning. Such a wonderful and beautiful range of tones from warm black through sepia to brown can be obtained by this method that one need hardly ever go beyond it to express color or tone in a photograph. The image is converted into silver sulphide, which has been proved to be

as permanent as any form of photograph. When a print is intended for sepia toning the image should be slightly darker than when no toning is to take place. The paper should be fully exposed and developed well out with a full strength developer. Over-exposure and under-development tend to yield yellower tones. The reason that the original image should be darker than if not for toning is that although no reduction of the image takes place, silver sulphide (which is the sepia image) has not the same covering power as metallic silver (the black image). Silver sulphide is transparent, metallic silver is not, consequently with the sepia image the print is richer and the heavy shadows more transparent.

When sepia toning, the print already fixed and well washed, is bleached or partially bleached, according to the desired final result, and then treated with a sulphide solution. The image flashes up in a few seconds in the sulphide solution.

(To be continued)

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

A Stereoscopic Weakness

In the Camera Club a week or two ago a fellow member asked me if I knew of an explanation of the occasional stereoscopic slide which is not wholly satisfactory by reason of the fact that the various planes appear to recede in steps almost as if the view were composed of a series of cardboard cut-outs arranged one behind the other. He asked also why with the same slide do some people perceive the oddity to a very marked extent, while others find it hardly noticeable? I had to confess that I had never seen any explanation, and I have since found it interesting to look for a satisfactory solution, and others may find it interesting to recognize one of the limitations of the instrument.

In the absence of any reason for sus-

pecting that the phenomenon was due to some error in taking or mounting the photographs or in adjusting the stereoscope, it seemed clear that some item in the mechanism of vision must be produced by the original scene which is not produced by the stereoscopic slide or vice versa. If we identify such an item we shall probably find the explanation of the failure. As the question is evidently intimately connected with the optical judgment of distance it will be well to set down the chief methods by which human beings judge distance.

We judge of distance by two principal methods. 1. By focal adjustment: the eye adjusts itself for distinct vision for all distances from 5 in. to infinity. By experience we know distance from the amount of effort necessary to adjust for

CAMERA CRAFT

perfect image, and therefore distinct vision. Judgments based on this are tolerably accurate from 5 m. to several yards. Beyond 20 ft. it is too small to be appreciable.

2. By **axial adjustment**: the greater or less amount of optic convergence necessary to produce single vision is a far more accurate mode of judging distance than the last. It is reliable from a few inches up to two or three hundred yards. Beyond this it also becomes inappreciable. These two forms of adjustment are muscularly quite independent of one another, but throughout our lives we hardly ever have occasion to make an axial adjustment (convergence) without simultaneously making a focal adjustment (accommodation), so that a life-long sympathy exists between the two sets of muscles. In consequence a variation in convergence automatically induces a variation in the focal adjustment. Thus, while for every plane in the view there is an appropriate convergence, so also for every degree of convergence there is an appropriate focal adjustment.

Whenever, from whatever cause, a conflict occurs between the two sets of muscles, the muscles of convergence will prevail; for the mind finds that a double image, although of perfect distinctness, is infinitely more confusing than a less distinct single image.

The stereoscope is an instrument so designed that when single vision is secured of any pair of points in the stereoscopic slide, the observer's optic convergence is the same as it would be if he were looking at the original point in the view instead of at two photographs of it. It may perhaps be necessary to insist here that as the observer's gaze moves from point to point of the stereoscopic view, so also, does his optic convergence alter just as it would do if he were looking at the original scene. The appropriateness of the variations induced in the observer's convergence is the whole basis of the stereoscope's ability.

Now when we first look at a slide through the stereoscope we secure single vision of one point in the view by appro-

priate convergence, and when our gaze shifts to a point in another plane in the view our convergence alters just as it would do if the original scene were before us. And in sympathy with this alteration the every-day focal adjustment immediately and involuntarily takes place. But to see the slide clearly the life-long sympathy that exists between the muscles of convergence and those of accommodation must be broken down and, because the slide remains at a constant distance from the eyes, an almost conscious effort must be made in order to bring the eyes back to their previous focal length.

In some people—particularly the aged—the sympathy that exists between convergence and accommodation is so strong that it is very difficult and indeed almost impossible to break it down. Such people can never get any pleasure out of the stereoscope.

We have seen that when looking at a natural view the normal observer's life-long experience causes his convergence and accommodation to react continuously and without apparent effort, in perfect harmony with one another as the gaze shifts from plane to plane. But in the stereoscope as the gaze shifts from plane to plane a series of unnatural and unexpected readjustments of accommodation must be made, and as these readjustments are entirely out of harmony with experience a fresh and unusual effort is necessary for each. And as each of these readjustments takes time the gaze cannot shift continuously as in nature, but can move only intermittently.

As a result of the gaze not being able to pass easily and continuously backward and forward from plane to plane in the stereoscopic view it will do the best it can and move in a series of jumps; and each plane to which it jumps will seem in consequence to be unconnected with the plane from which the jump was made.

As the weakness is not universally apparent the question at once arises—Under what conditions is it avoidable? Now the human eye has many of the characteristics of a photographic lens, one of

CAMERA CRAFT

them being that when it is focussed for infinity all objects beyond a certain distance are also in focus. In other words, outside the accommodation area no focal adjustments accompany adjustments of convergence. If then the nearest object to the stereoscopic camera is beyond the human accommodation area the alterations of convergence when viewing the resulting slide in the stereoscope will not induce any sympathetic but undesirable focal adjustments, and the cause of the unpleasant artificiality will be removed. To sum up, we may say: Keep the stereo-

scopic camera well back from the subject.

P. R. BURCHALL.

B. J. of P.

Note:—The above explanation is doubtlessly correct. Fortunately the majority of people are not affected with the difficulty. As to remedying it by confining Stereoscopic work to distant objects, its general use would shut out the best of Stereoscopic material. Much of my own work has been at from twelve to twenty inches from the lens with excellent results.—H. D'A. P.

Notes and Comment

Origin of the Word "Kodak"

Everyday come inquiries on the origin of the word "Kodak," according to the Eastman Kodak Company. Universities, business colleges, trade publications, legal journals, sentimental ladies and the merely curious are among these inquirers.

The origin of the word has run practically the entire gamut of human curiosity. Even romance has taken a hand in the weaving, while acrosticists and legend have done all they could to make a mystery of plain fact and fine subtleties in a common place.

The Kodak was invented by George Eastman in 1888 and the name was coined by the inventor himself for a trade mark.

The mental processes that went to its making are quite simple. The inventor wanted a word easily spelled and readily pronounceable on native or foreign tongue. To this end the letters of the alphabet were toyed with until consonants that remain constant and vowels with no greater vagaries of accent than are found say, between Oxford and Kansas, were ranged in this rock-ribbed combination.

In a published interview on its origin the inventor said:

"I devised the name myself. A trade mark should be short, vigorous, incapable of being misspelled to an extent that will destroy its identity and—in order to satisfy trade-mark laws—it must mean nothing. If the name has no dictionary definition it must be associated only with your product and you will cease to be known as producing a 'kind' of anything.

"The letter 'K' had been a favorite with me—it seems a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K.' Then it became a question of trying out a great number of combinations of letters that made words starting and ending with 'K.' The word 'Kodak' is the result. Instead of merely making cameras and camera supplies, we made Kodaks and Kodak supplies. It became the distinctive word for our products."

Philologically, therefore, the word "Kodak" is as meaningless as a child's first "Goo." Terse, abrupt, to the point of rudeness, literally bitten off by ice cutting consonants at both ends, it snaps like a camera shutter in your face.

What more could the coiner ask?

CAMERA CRAFT

Announcement

The change in signature of the Ansco pages has aroused some curiosity, so that the following explanation of what has happened will be of particular interest.

Through a reorganization effected last month, the manufacturers of Cyko Paper, Noko Paper, Ansco Cameras and Ansco Film have now become Ansco Photoproducts, Inc., the change involving a complete recapitalization and refinancing which has been in prospect for over a year, with a view to the expansion of the business along lines already laid out.

The factories of Ansco Photoproducts, Inc., are located at Binghamton, N. Y., Johnson City, N. Y. and Afton, N. Y., comprising a total of forty-eight buildings occupying thirty-six acres, the replacement value of these properties being in excess of \$3,000,000. The plants are free from liens, and the new corporation starts without bonded indebtedness or bills payable, and with cash and other net quick assets of approximately \$2,000,000. The capital stock consists of \$1,800,000 First Preferred 8% cumulative (authorized \$2,500,000), \$1,470,000 Second Preferred 6% non-cumulative, and 105,000 shares of common stock of no par value (authorized 150,000). The resources permit a vigorous expansion in production and sales, and it is stated that Ansco is thus enabled to carry out plans which have been in view for some time.

The management of the old company was changed in the spring of 1922, when Horace W. Davis was elected president, in which capacity he continues with Ansco Photoproducts, Inc. During the period since Mr. Davis came into the old company, there have been other changes in the personnel, and certain departments have been reorganized to a large extent, particularly in connection with film and paper production, where the company's accumulated knowledge of sensitized products, together with recent discoveries along this line, has been scientifically applied under expert direction, on which has been brought to bear a closer knowledge of trade requirements than was available in the past. The management states that what it has been able to accomplish along these lines indicates a tripling of its paper sales in 1924, at a

substantially lower cost, and a very rapid extension of its film business.

The program of Ansco Photoproducts, Inc., includes a vigorous national advertising campaign on its amateur line, this being a continuance of the policy adopted by Mr. Davis when he became president of the old company in 1922. In 1924 it is stated that there will be liberal use of full pages in the Saturday Evening Post and other publications of wide circulation, the Ansco advertising being handled by The Erickson Company, advertising agents, New York City. Mr. A. W. Erickson, who is president of The Erickson Company and chairman of the board of directors of the Congoleum Company, is also a director of Ansco Photoproducts, Inc., and a substantial stockholder.

The officers of Ansco Photoproducts, Inc., are: Richard H. Swartwout, Chairman of Board of Directors and Executive Committee; Horace W. Davis, President; George W. Topliff, Vice-President and Treasurer; Clarence B. Stanbury, Vice-President, London, England; John S. Norton, Secretary; C. E. King, Assistant Treasurer; William R. Gough, Assistant Secretary.

The directors are: Richard H. Swartwout, of Swartwout & Appenzellar, New York City; Calvert Brewer, Vice-President of United States Mortgage & Trust Company, New York City; William C. Breed of Breed Abbott & Morgan, New York City; Walter H. Bennett, Vice-President of The American Exchange National Bank, New York City; A. W. Erickson, Chairman of Board, Congoleum Company; Horace W. Davis, President; George A. Ball, of Ball Brothers Company, Muncie, Indiana; John W. Herbert, Director, American Snuff Company; Harry R. Swartz, President of Intertype Corporation; Paul Appenzellar, of Swartwout & Appenzellar, New York City; W. Arthur Howell, Attorney, 32 Nassau Street, New York City.

New Photo Supply House in Chicago

We have just received an announcement of the opening of the George W. Mackness Company of Chicago, a new photo supply house which has been started by some of the directors and executives who were for

CAMERA CRAFT

many years associated with Burke & James, Inc., of the same city, which firm is now being liquidated.

The men in the new company are all well known in the photographic trade. They are experienced at the business, and announce that they have started out with a new ideal of service in the photo supply business.

They are located at 180 North Wabash Avenue, Chicago, and are now the owners and manufacturers of the well known Caywood flash lamp. This handy, compact and convenient flash lamp, which is so generally used, can be obtained from them or through your regular photo dealer.

The George W. Mackness Company are also exclusive Middle Western sales and distribution organization for Gevaert sensitized products (gas light papers, bromide papers and plates), Royal photo albums and Harrold exposure meters. They are also distributors for Victor flash powder, and they carry stocks of other staple lines of photo supplies and sundries.

Announcement

We take pleasure in announcing, that the well known firm of J. H. Boozer, Photographic Supplies, New York, has been obliged to move to larger quarters at 673 Lexington Avenue, near 56th Street, to enable him to take care of his present volume of business. He has been for the past sixteen years at 122 East 59th Street.

His new address is away from the traffic jam but easier to reach, and he will be glad to welcome his many friends and patrons there.

May your prosperity continue, Mr. Boozer!

Negatives Wanted

The Haloid Company, Rochester, N. Y., would like to obtain negatives of Outdoor Sports, taken among typical California scenery. They use a great many pictures in advertising and in amateur papers, and are now in the market for a series of subjects, as follows: Aquaplaning, Aero, Bathing, Diving, Polo and sports of all kinds. Pictures of attractive scenery are also wanted, preferably with the human figure included.

Webster's New Studio

Mr. F. A. Webster, formerly located at 517 Fourteenth Street, Oakland, has moved to his new and specially designed studio at 1916 Broadway, Oakland.

Mr. Webster is a prominent photographer of Oakland, and last year served as President of the Photographers' Association of California, guiding this organization through a very successful year.

New Address and a New Store

We congratulate the Central Camera Company of Chicago. They are moving, during the month of April into a new store at 112 South Wabash Avenue. This new store with its added facilities will enable them to take care of their old customers and also enable them to handle their increasing business.

Taking Many Pictures in China

Imports of Photographic Materials Increasing Steadily, with Germany America's Most Active Competitor

Imports of photographic materials into China have been steadily increasing of late years, with Germany the most active competitor of the United States, according to reports to the Department of Commerce. Germany's share of the total imports of these goods has increased from 2.2 per cent in 1920 to 9.8 per cent in 1921 and to 25.4 per cent in 1922, while American imports have decreased.

Shanghai, which took almost 64 per cent of the total importations of photographic materials in 1922, imported photographic material from Germany during the first six months of 1923 to an amount which represents 40.4 per cent of the total importations of these goods while the share of the United States decreased from 46 per cent in 1921 to 27 per cent during this period.

It appears that American equipment, such as cameras and films, are sold mostly when specifically demanded, while greater profits obtained by the dealers in the sale of German materials induce them to push the sale of these goods.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department



ARTHUR S. TRELAWNY, President,
Oregon Camera Club, Portland, Oregon.
Photo by F. Y. Ogasawara

Oregon Camera Club

The Oregon Camera club recently held its twenty-ninth annual meeting in its new club rooms on the fifth floor of the Abington building, Portland Oregon, and incidentally closed a very successful year. Arthur S. Trelawny has been elected to the office of president for the present year and the club is looking forward to an eventful twelve months under his leadership.

Mr. Trelawny is comparatively a newcomer to the West, but like so many others, one view of "God's country" was sufficient to cause him to make up his mind to stay. He is an aggressive leader, a strong believer in the value of club spirit and appreciates the good a camera club can do in a community.

The biggest task which confronted the

Oregon Camera club during the past year was the location of and moving into its new quarters. They lost their former home through the necessity of razing the building, in which they were located, to make room for a more modern structure. They caught the spirit of progress, however, and to those who have had an opportunity of seeing their new quarters, this fact is very evident. Practically everything has been installed to facilitate photographic accomplishments and with the exception of the heavier carpentry, all the work was done by club members. This naturally reduced the cost to the minimum and proved the spirit of the members.

The Oregon Camera club proudly boasts that the late Edgar Felloes was one of the pioneers of its organization. At the present time Will H. Walker and F. Y. Ogasawara are keeping the club in the limelight. These clever artists, however, need no introduction in these columns.

A series of lectures on photography and a grand old house warming are on the program for the near future. These events will be open to the public and Portlanders who do not belong will be given a good opportunity to realize what they are missing.

Newark Camera Club

NEWARK MUSEUM EXHIBIT

From March 8 to 31, inclusive, there will be exhibited at the Newark Museum a collection of photographic prints by members of the Newark Camera Club. A cordial invitation is extended to our readers and friends to view these pictures, and we hope many will avail themselves of the opportunity to see just what is being accomplished along pictorial lines. A catalogue of the exhibit will appear in the March issue of this Bulletin. Copies may be had upon application at the Club or at the Museum, on the opening day.

CAMERA CRAFT

California Camera Club

February 15 to March 15

An Exhibition of Bromide Enlargements by Samuel Adelstein, one of our fellow members, will be displayed in the Club rooms. This collection will consist mostly of Italian fishing boats in and around Monterey. Members and their friends are especially invited to visit the Club to see this set of pictures.

Charles A. Love, Chairman,
Print Committee.

The Pictorial Photographers of America started their activities for 1924 at their regular monthly meeting, Monday evening, January 6th, when Dr. T. W. Kilmer gave

a demonstration on how he makes his paper negatives and gum prints. The Doctor's talk was very interesting and instructive, as well as humorous.

Among the one-man exhibits now being shown by members, are Joseph Pettrocelli at the New York Camera Club during January, and at the Chicago Camera Club in February; William H. Zerbe, at the Orange Camera Club, Orange, N. J.; and Miss Sophie Lauffer at Syracuse, N. Y.

The P. P. A. are proud of the fact that several of its members won the principal awards at the Frederick & Nelson Competition—Miss Watkins, Mr. Eugene Henry, Mrs. Antoinette B. Hervey, and Miss Mary B. Hervey.

Our Book Shelves

PERFECT NEGATIVES AND HOW TO MAKE THEM

By Dr. B. T. J. Glover

It is necessary to have a thorough knowledge of negative making if one wishes to succeed in photography.

How to develop the negative to suit the purpose for which it was made is a vital question and one that has to be reckoned with, as the relationship of the contrast of the negative to the paper on which it has to be printed is very essential in successful picture making.

This manual of Dr. Glover's is a practical treatise on the subject and can be read with benefit by all.

Publishers:—The New Photographer, 41 North John Street, Liverpool. Price one shilling.

INNS AND TAVERNS OF OLD LONDON

By Henry G. Shelley

This book sets forth the Historical and Literary associations of those ancient hostelries together with an account of the most notable Coffee-Houses, Clubs and Pleasure Gardens of the British Metropolis. 355 pages, Price \$4.00. L. C. Page Co., Boston, Mass., Publishers.

THE ART OF COLORING PHOTOGRAPHS

By Avenir Le Heart

This manual takes you step by step through the process of coloring photographs. It deals with portraits, landscapes, seascapes, night scenes, etc. It is a practical treatise on coloring photographs in oils, and should prove of value to all who are interested in this work.

Published by Los Angeles Times-Mirror Press, Los Angeles, California. Price 75 cents.

CASTLES AND CHATEAUX OF OLD TOURNAI AND THE LOIRE COUNTRY

By Francis Miltoun

With Pictures by Blanche McManus

This is a very interesting account of leisurely wanderings, extended along the banks of the Loire and its tributaries and through the countryside dotted with splendid monuments of Renaissance architecture.

The book is profusely illustrated with drawings by Blanche McManus, which add further interest to the text.

Published by L. C. Page & Company, Inc., Boston, Mass. Price \$3.75.

CAMERA CRAFT

TRACTS FOR PICTORIAL PHOTOGRAPHERS

No. 1.—The Real Pictorialism

By F. C. Tilney

Mr. Tilney is one of the best known critics on photography in the world and what he says and writes always contains much food for thought.

His tract "The Real Pictorialism" is the result of an address that he gave to the members of the Royal Photographic Society in reference to the feud, real or imaginary, existing between painter and photographer.

Photographic quality alone will never gain for the photographer a reputation as a Pictorialist, he must study and adhere to the laws governing the graphic arts. It is only by doing this that he can develop his ability to see and extract the picture from the subject matter before him.

What methods to pursue to get these results, under-exposure, so-called straight or control photography Mr. Tilney does not say, he leaves that point strictly up to the photographer himself.

There are four illustrations around which Mr. Tilney really builds his discourse and they lend interest to the tract.

This is the first of a series of tracts on photography to be published and we certainly recommend it to all interested in pictorial work.

Publishers: Henry Greenwood & Co., Ltd., London, W.C.2. Price one shilling.

Photograms of the Year, 1923

This popular annual, edited by F. J. Mortimer, is so well known that it seems almost unnecessary to say anything in reference to it.

The editor's review of the year's work is very interesting, and contains much food for thought. Pictorial photography is so extensively practiced, and the standard of the work produced at present is so high, that selection of the prints for "Photograms" has proved a difficult task. The standard of the collection of prints is very high, and, while some of the prints might not appeal to us, they are all well worthy

of careful study.

Mr. F. C. Tilney's comments on the prints are done in his usual masterly way, and certainly make one stop and think.

Publishers, Iliffe & Sons Limited, London. American Agents, American Photographic Publishing Co., Boston 17, Mass. Price, paper \$2.50, cloth \$3.50.

PRINCIPLES OF ADVERTISING

By Daniel Starch, Ph.D.

Graduate School of Business Administration, Harvard University.

Many books have been written on advertising, but here, at last, is truly a monumental work! 1008 pages that will do much to take the guesswork out of advertising. So far as practically possible at the present time, Daniel Starch, a long-recognized authority on advertising, has developed in this book scientific methods for dealing with the actual problems of advertising. For example, he fully describes tried and proved methods of determining the probable effectiveness of a series of proposed advertisements before they are used. Actual returns from testing advertisements under this plan in a variety of lines are given in detail by the author. Step by step, he explains how you can proceed to build up effective advertising results.

Published by A. W. Shaw Company, New York, Chicago, London. Price \$5.00.

The American Annual of Photography

The 1924 edition of this popular annual has just been received from George Murphy, Inc. It is the old familiar annual that we all know. Its many varied articles are valuable and instructive to the student of photography.

Its many illustrations appeal to me more strongly than those contained in past volumes, and will repay careful study.

The annual is very readable and is well worthy of a place on the shelves of any photographic library.

Edited by Percy Y. Howe. General Sales Agents: George Murphy, Inc., 57 East Ninth Street, New York. Price, paper \$1.75, cloth \$2.50.

International Photographic Association

Officers of the I. P. A.

- F. B. Hinman, President, Evergreen, Jefferson County, Colo.
 Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.
 A. E. Davies, General Secretary, 1327 Grove St., Berkeley, Calif.
 John Bieseman, Director Post Card Albums, Hemlock, Ohio.
 Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.
 A. E. Davies, Director Lantern Slide Division, 1327 Grove St., Berkeley, Calif.

STATE SECRETARIES

- California—A. E. Davies, 1327 Grove St., Berkeley.
 Colorado—H. E. High, 1023 Champa St., Denver.
 Idaho—Eugene Clifford, 902 9th Ave., Lewiston.
 Iowa—Harry B. Nolte, Algona.
 Kansas—H. H. Gill, Hays City.
 Louisiana—Samuel F. Lawrence, 1754 Laurel St., Shreveport.
 Mississippi—George W. Askew, Jr., 211 34th Ave., Meridian.
 Missouri—J. F. Peters, Room 408, Union Station, St. Louis.
 New York—Louis R. Murray, 927 Ford Street, Ogdensburg.
 Oregon—F. L. Derby, La Fayette.

Post Card Albums

The 10th number of the Post Card Albums has been routed, and the 11th will commence its circuit during the early part of April.

The recipients of these albums reside in various parts of the United States; all who subscribe for "Camera Craft" can receive these semi-annually, by contributing from two to four prints to each issue. There is no expense connected with these albums except the mailing of them, from one member to another; and which is reduced to a minimum by the one pound parcel post rate.

Many new ideas and inspirations are gleaned by the advanced members, and the energetic student of photography finds therein displayed a wide field for their chosen art.

Send such of your prints that you choose for merit or attraction; or if for any reason hesitating, write inquiringly to—

Most fraternally yours,
JOHN BIESEMAN
 Hemlock, Oregon,
 Director Post Card Albums.

NEW MEMBERS

- 5312—D. Carlos Verbeke, P. O. Box 67, Kingstown, St. Vincent, B. W. I.
 Post card and 5x7, and smaller, of local views of the island, street scenes and photos of general interest, still life and life studies; for photos of general interest, stereoscopic, live studies, views, etc. Class 1.
 5313—Victor M. Olsen, 2113 W. 4th St., Duluth, Minn.
 Anything up to and including 8x10, of scenery, flowers and still life; for scenery, still life or figure studies. Class 1.
 5314—Evan C. Douglas, P. O. Box 777, Prescott, Arizona.
 Adirondack mountain landscape, Northern Arizona landscape; for general—animal or child studies. Class 1.
 5315—W. B. Hishman, 182 Glenwood Ave., Meadville, Pa.
 Class 3.
 5316—Roy H. Heiser, Wash. Trust Building, Washington, Pa.
 4x6 to 11x14 of artistic child portraits and child nudes (Pictorial); for the same class of subjects. Prefer a small number of real good work. Class 1.
 5317—Chas. M. Wood, 157 Broad St., Ottawa, Ont., Canada.
 3½x4¼ and 5x7 of summer and winter views of the Gattineau mountains, lakes and rivers, and out and indoor studies of female figures; for the same. Am interested in figure studies both draped and undraped. Class 1.
 5318—F. E. Driscoll, 1208 Stanyon St., San Francisco, Calif.
 4x5 (Camera is Graflex with Cooke F 3.5 lens) of complete set of President Harding's funeral at San Francisco. Some Pastoral scenes, general press pictures, athletic events; for views, particularly sunset pictures or cloud effects. Pastoral scenes, poses for artists' work. Class 1.
 5319—B. Sargeant, 885 Sausalito Blvd., Sausalito, Calif.
 15x2¼ V. P. of pictures of general interest; for the same. Class 1.
 5320—Geo. M. Rogers, Box 358, Wallowa, Oregon.
 2¼x3¼ of landscape and mountain scenery, wild life pictures, lakes and rivers; for the same. Class 1.
 5321—H. C. Green, P. O. Box 399, Fayetteville, Arkansas.
 4x6 of home portraits, studio busts, commercial prints; for home portraits, interiors, flash lights, etc. Class 1.

RENEWALS

 4291—John R. Palmer, Avon, N. Y.
 Class 2.
 5001—Edna R. Gordon, 40 Marshall Road, Yonkers, N. Y.
 Class 3.
 5014—G. Ernest Daniell, 286 Coming St., Charleston, S. C.
 4x5, 4x6 and post cards of landscapes, marines, architectural, events; for anything of interest, except portraits and still life. Class 1.
 5091—Gordon Wray, 69 Elmwood Ave., London, Ont., Canada.
 Vest Pocket to 4 x 5 of miscellaneous; for anything of general interest, especially 4x5 or smaller portraits. Class 1.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

STUDIOS FOR SALE

Only studio in 25 miles in town of 2,000 with several smaller towns to draw from, good country, thickly settled. Ground floor on main street, north light. Box 84, Sprague, Wash.

Ground floor studio in Northern California city of 3500. Priced low for cash. Address P. S., care of Camera Craft, 703 Market St., San Francisco, Calif.

Paris, France—Well established amateur finishing plant doing fine business year round. Fine large sanitary laboratory. Print room with six Ansco and Eastman printers. Developing room. Enlarging room. Large skylight, room 15 by 25 feet, office or living room with kitchenette. Plenty of opportunity to extend business in commercial and home portrait. Owner returning to U. S. For full particulars, Write to L. J. Rode, 36, Rue Amelot, Paris, France.

The Freemonde Studio, Salt Lake City, Utah, conceded the best located studio in Salt Lake, finely furnished and perfectly equipped, only high class patronage. Gross business 1923, \$8900.00. Monthly rental \$95.00, includes steamheat, light and water. Good lease. Established 1919, everything new, owner must live in Arizona on account of throat trouble. Sale price \$3300.00 cash. Actual invoice \$3200.00. Reference C. R. Savage, Photo Supply Co., Salt Lake City; California Card Co., San Francisco, Calif.

Ground floor, fully equipped, only studio in Central east side Portland, Oregon, sell for a little over half income. Address 407 East Morrison St., Portland, Ore.

\$1000.00 complete portrait and view equipment, enlargements, frame making, kodak finishing, big stock mounts, chemicals, air brush, rent home studio building (3 living rooms). Population 3000, 20,000 close in, no opposition, electricity, gas. F. Hardesty, Downey, Calif.

Only studio in county. City of 3000, numerous other towns to draw from. Beautiful country on Columbia River Highway. Fine prospects. Price way down, must sell. Write quick. Deitz Studio, Hood River, Oregon.

In one of the finest California towns, ground floor Studio equipped for portraits, commercial and kodak finishing. Centrally located in city of 50,000. Reason for selling, am taking up other work. For particulars address P. S., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS FOR SALE

\$95.00—10x15 cm. Goerz focal plane shutter camera, with Carl Zeiss F 4.5 16cm. One telephoto lens, one magazine, two double holders, tripod, leather case. J. Sutkaitis, 478 W. 159th St., New York, N. Y.

Number 8 Cirkut with lens, number 5 Cirkut complete, Press Graflex camera, Liberty Model Pako Dryer, camera, printers, trimmers, other equipment. Write me your needs. F. E. Read, 2815 McGee St., Berkeley, Calif.

Sale or Trade—Portrait camera 8x10. Dario portrait lens and studio stand. Good serviceable outfit. Will consider View outfit or lens. C. L. Judd, Anacortes, Wash.

Sept motion picture camera never used, price \$105.00, cost \$150.00. Reference First National Bank. J. J. Morrison, Goodwyn Institute, Memphis, Tenn.

OUTFITS FOR SALE—Continued

Brand new 8x10 Conley View camera, double extension, Citar Anastigmat lens F 6.3 in compound shutter, 6 double plate holders, tripod and carrying case, all for \$65.00. Jos. Badlik, 4852 So. Elizabeth St., Chicago, Ill.

Dirt Cheap—No. 3 Ingento enlarging outfit on focusing platform with nine-inch condensers for 5x7 negatives or smaller, fitted with R R lens and wired for 1000 Watt Lamp, all practically new and ready for action, first buyer takes it, price \$75.00 F.O.B. here. Address Public Drug Company, Sulphur Springs, Montana.

Folding Kodak 4A Zeiss Tessar lens IIB, F 6.3, compound shutter and case. First class condition, reasonable. H. F. Mills, 333 Northampton Ave., Berkeley, Calif.

No. 6 Cirkut outfit complete, 12 films 3 ft. long for same, 1 printing frame 4 ft. long with glass. Camera like new and in A-1 shape. A bargain for \$125.00. Geo. H. Linquist, New Holstein, Wis.

2¼x3¼ roll film Cocarette, has 120 mm (4-4/5") Carl Zeiss IIB lens Compur shutter, new condition, \$30.00. A. G. V., 218 88th St., Brooklyn, N. Y.

5x7 Cycle Graphic, Bausch & Lomb Convertible Protar No. 9, Volute shutter, carrying case, 5 holders, also Bausch & Lomb 5x7 wide angle lens in Volute shutter, supplementary bed, fine condition. All for \$135.00. Harris C. Martin, 315 North Terrace, Atchison, Kansas.

Eastman Projection enlarging printer (\$200.00 model). Guaranteed like new. \$75.00 takes it. \$85.00 Seattle Speed printers (model H) \$40.00 each. Smith Photo Service, Danville, Ill.

Mentor Stereo Reflex size 45x107mm, Carl Zeiss Tessars F 4.5 75mm focus, magazine or six double plate holders, new condition, \$130.00. Goerz Focal Plane Stereo 45x107 F 4.5 lenses, complete outfit \$85.00. Used Taxiphote half price. A. J. Frohock, Moorestown, N. J.

6x13cm. Stereo camera and six plate holders for \$75.00. W. S. Cotton, 5319 First Ave., Los Angeles, Calif.

Eastman View No. 2, 7x11, tripod, case, convertible lens, shutter, complete \$100.00, or will trade it in on Cirkut camera. R. G. Billett, Box 141, Cordova, Alaska.

5x7 Compact Graflex without lens, film pack adapter, roll film holder, cut film magazine and four extra plate holders. List, \$175. Exceptional value at \$75. H. A. Sparks, Xenia, Ohio.

3-A Eastman Special kodak R F model fitted with Zeiss 6.3 K Anastigmat Optimo shutter, perfect condition, \$39.50. 3-A Kodak special autographic Cooke 6.3 in compound shutter, not R F but as good as new \$35. 3-A Ansco Speedex 6.3 in Optimo shutter, perfect \$30.00. 5x7 Press Graflex perfect mechanical condition with 6½x8½ Tessar 4.5 B & L \$145.00. Ica Atom magazine adapter, case, 6 holders, Carl Zeiss 4.5, very fine, \$65.00. Icarette 2¼x2¼ Carl Zeiss 4.5, very fine, \$37.50, closing out an estate, will send C. O. D. with privilege of examination, deposit 10% required, returned if not satisfied. A. L. Liss, 95 So. 7th St., Minneapolis, Minn.

One 8x10 portrait lens, speed U. S. 1.56 made by the Rochester Optical Company, \$35.00. One Eastman Commercial Kodak printer, new, price \$35.00. One Gilbert electric retouching pencil, \$5.00. One 5x7 Seroco View camera Rectilinear lens, good shape, \$10.00. Want a series II Velostigmat 12 inch F 4.5. Harold J. Graves, Tillamook, Oregon.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE — Continued

Mentor Reflex post card and 10x15cm. 4 double holders and F P adapter, no lens, splendid condition. Will trade for small plate camera with 4.5 lens or sell. James Stewart, 1536 Greenleaf Ave., Chicago, Ill.

Special bargain Victor Movie camera, projector, complete, perfect condition, \$50.00 or will trade. Cost \$105.00. What have you? Box 460, Winona, Minn.

Hall Reflecting camera, 4x5, 8 holders, Steinheil Nuifocal F 4.5 Ansco long focus camera, 5x7, R. B. Velostigmat F 6.8, Optimo shutter, 5x8 Stereo, Achromatic lenses. Watkins Meter. Ray filter, etc. Write for full list and details. Owner died. Best offers accepted. Daniel Ward, Bridgeton, N. J.

3¼x4¼ Regular Sanderson camera 6-¾ inch B & L Zeiss Protar, Ilex Acme shutter, Graflex roll holder, Graflex film pack adapter. 3 cut film. Graflex holders in case. Excellent condition \$125. Address L. R., care Camera Craft, 703 Market St., San Francisco, Calif.

No. 2 Brownie Kodak film tank. Used just a few times, sell \$2.00. Bulls-Eye tripod, \$1.00. Address B. A., care Camera Craft, 703 Market St., San Francisco, Calif.

Sale or Trade:—8x10 Turner Reich, Universal shutter \$75.00; Eastman 4x5 plate camera, R. R. lens \$6.50; No. 5 Premo 5x7 Planatograph lens, leather case, like new \$15.00. Seneca View 6½ by 8½ Protar Series V case, six holders, \$30.00. 18 plate holders in 6½x8½ Eastman, each 75c. Graflex 1A trestle hood, case, no lens, \$18.00. W. A. Anastigmat, 6½x8½, rotary stops, \$8.00. Premo B. 4x5 R. R. lens, two plate holders, \$4.00. 3A Brownie Anastigmat lens, \$15.00. Wold Air Brush, tank, air pump, motor, \$40.00. Want—8x10 Dagor, foreign plate camera 3¼x4¼ or post card, pair 4¾ Dagor Lenses in Stereo shutter. Kodak 1A, or 2C Special. Photo Shop, Box 258 Lewistown, Mont.

OUTFITS WANTED

Back attachment for 8" circuit. Walter A. Scott, 583 Market St., San Francisco, Calif.

LENSES FOR SALE

Special — 4 x 5 Turner Reich Anastigmat Lense Korona, list price \$45.00 in A1 condition, \$25 gets it. A bargain worth while. H. S. Sears, Atascadero, Calif.

Series Tessar IC F 3.5 in Spiral focusing mount, cost \$42.50 for \$20.00, never used. Frank Krejewski, Majestic Building, 2nd Floor, La Crosse, Wis.

45x107 Heidescope Stereo 4.5 lenses, new, complete \$110.00. Sent C. O. D. with the privilege of examination. Other attractive values in high grade cameras. A Schoff, Room 712, 40 Rector St., New York, N. Y.

LENSES WANTED

A 6½x8½ Anastigmat lens F 6.3 Triple Convertible. Must be priced reasonably and mechanically perfect. Address L. R. Miller, Springdale, Pa.

We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection, and then, if our offer is unsatisfactory, we will return your goods. Central Camera Co., 112 So. Wabash Ave., Chicago, Ill.

HELP WANTED

First class Lady Operator—Receptionist, single, not under 28, capable of taking full charge of Reception room, and assist in business getting. Willing to invest some money and work on a 50-50 partnership basis, in a first class studio in large city. Give previous experience, including photo of self in first letter, which will be returned. Address P. O., Lock Box 303, Bellingham, Wash.

POSITIONS WANTED

Photographer 35 years of age, with college education, expert on photographic lenses of all makes, experienced on general optics and repairs, desires position as a lens man in an optical or photographic firm. Speaks French, German, Russian and English. W. Nock, 158 W. 45th St., New York, N. Y.

By young man capable of doing any kind of photographic work. Steady position desired. J. O. Webb, Powell Lane, Mattoon, Ill.

By single man of 33. Allround photographer, 10 years' experience at portrait and commercial work, not very good at retouching. Want steady job. Will start at \$25 a week. Write Ed. Klimaschesky, 697 E. 80th St., No. Portland, Ore.

MISCELLANEOUS

Wanted to Buy—Prints or negatives of photographs of Locomotives or Trains taken previous to 1910, or of narrow gauge locomotives taken at any time. Would like to hear from amateurs living at points located on narrow gauge railroads, willing to make me film negatives of locomotives and I will pay for same. A. A. Loomis, Jr., 60 Third Ave., Berea, Ohio.

WE can supply you with any new Camera, Lens or Binoculars, also have a selection of slightly used equipment at low prices.

We take high grade firearms, microscopes, Underwood or Corona Typewriters in trade. Reasonable allowance for your equipment.

**National
Camera Exchange**

7th and Marquette
Minneapolis, Minn.



For Personal Motion Pictures

*"You press the
button; we do
the rest"*

YOU can now make your own motion pictures. The new Eastman outfit—Ciné-Kodak and Kodascope—brings cinematography to your home just as, many years ago, Kodak brought photography. Ciné-Kodak takes "movies;" Kodascope projects them—you get personal motion pictures with typical Kodak ease.

Nor are you limited to pictures you make yourself. Charlie Chaplin comedies and dramas featuring such artists as Constance Talmadge, Thomas Meighan, Alice Brady, may be rented through Kodascope Libraries, Inc., for projection with your Kodascope.

The operating expense of the Ciné-Kodak is less than 20 per cent of the operating expense of an outfit using standard width film.

The development and reversal of Ciné-Kodak Film are done at the Eastman lab-

oratories and the charge is included in the price of the film. When you have bought your film your finishing is paid for. *You press the button; we do the rest.*

The Ciné-Kodak is supplied with either motor or tripod and crank.

Price of complete outfit, including Ciné-Kodak with either motor drive or crank, Kodascope, Screen, etc., \$335. Many Kodak dealers now have the Ciné-Kodak in stock. Descriptive booklet at any dealer's or from us.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City*



Kodak Auto-Focus Enlarger

*For Bromide
Enlarging*

This time-saving, trouble eliminating, up-to-date apparatus brings to enlarging a degree of ease and speed heretofore associated only with contact printing.

Ease: Slide the camera up or down and while the image size changes *the focus stays sharp*. Auto-acting mechanism keeps it so.

Speed: With a capacity for Mazda lamps (not supplied) of from 75 to 200 watts, enlargements can be made almost as rapidly as contact prints.

Kodak Auto-Focus Enlarger accommodates negatives up to 4 x 6 inches and makes prints from 1½ to 3½ times the negative size. It is supplied complete with Kodak Anastigmat Lens, negative and paper holders, six flexible metal masks and electric cord and plug.

Price \$35.00

Diffusing Disc for soft focus effects. Price . . . \$ 1.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's



$2\frac{1}{4} \times 3\frac{1}{4}$
Revolving Back
GRAFLEX
Series B

A Small Graflex with Revolving Back

This new camera boasts the improved front and the ability to photograph tall objects the long way of the film without turning on its side—plus the basic features that make extraordinary pictures easy to get with a Graflex.

As in all *Series B* models, its lens is the Kodak Anastigmat *f*. 4.5, permanently mounted in a compact, rigid, metal standard. Since lens and camera are designed for each other they are sure to work well together, to full capacity.

The price of the $2\frac{1}{4} \times 3\frac{1}{4}$ Revolving Back Graflex, *Series B*, with a cut film holder (plate holder optional) is \$78; other Graflex cameras range as low as \$62.50. Ask your dealer, or write us, for a Graflex catalog.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.



*The Paper for
Distinctive Portraiture*

The richness of its warm black tones, the delicacy of its gradation, the depth of its velvety shadows give to the print on Vitava Etching Brown the attractiveness and quality of a fine old etching.

Vitava Etching Brown — Double Weight
B White Smooth D White Rough
K Buff Smooth H Buff Rough

At your dealer's

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Chemical quality equal to that of
the best portrait plate ever made—
non-halation quality greater than
that found in any non-halation plate
and physical qualities which add to
the convenience and economy of
negative making — all in

EASTMAN PORTRAIT FILM

Par Speed—Super Speed
Uniform Quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Every portrait lens you own
is the equal of two lenses when
you use an

Eastman Portrait Diffusion Disk

Focus sharply, cover with the Diffusion Disk and any lens becomes a soft-focus lens, producing a definite and pleasing degree of softness, without loss of brilliancy and without the need for increasing exposures.

Your customers will appreciate this rational diffusion, a note of freshness will be added to your portraits and the need for retouching materially reduced.

The A Disk is for very slight diffusion, the B Disk for moderate diffusion and each is supplied in three sizes; No. 0, 2½ inches, \$5.00; No. 1, 3½ inches, \$6.00; No. 2, 4½ inches, \$7.50; Adjustable Disk Holder for No. 0, \$3.00; for No. 1, \$4.00; for No. 2, \$5.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



U. S. S.
NEW YORK
Panama Canal
Taken with a
Tessar 1c.
Official Photo
U. S. Navy

"As Good as a Tessar"

The first American anastigmat lens remains the leader—it is the standard of value by which lens makers, dealers, amateur and professional photo-

graphers measure the worth of other lenses. But, as a matter of fact, it is impossible to find any anastigmat that is "just as good" as the

Ask your dealer, or write for descriptive circular.

Bausch & Lomb Tessar



BAUSCH & LOMB OPTICAL CO.

635 St. Paul Street, Rochester, N. Y.

New York

Washington

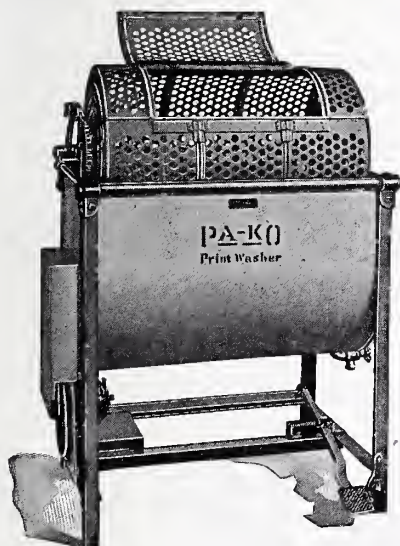
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1000 Perfect Prints Hourly

That's normal speed for the Pako Washer



It meets rush season demands without the hiring of extra help—and unfailingly turns out clean prints rapidly and with a minimum of supervision.

The only attention required is the loading and unloading which takes but 15 minutes out of each hour the machine runs.

The sooner it is placed on your work floor, the sooner your own ability and the ability of your assistants will be released to handle other work.

*For full details see your dealer,
or write direct to*

Pako Corporation, Minneapolis, Minn.

1924

Winona School of Photography

1924

"Nothing great was ever achieved without enthusiasm."—Emerson.

Has your enthusiasm for your photographic vocation reached the point where you wish to improve your workmanship and methods? If so, let us send you a copy of the 1924 prospectus on the Winona School of Photography, conducted at Winona Lake, Indiana, under the auspices of the Photographers' Association of America.

Fill in, detach and mail the following form to S. R. Campbell, Jr., General Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

General Secretary, P. A. of A.,
722 Bond Building,
Washington, D. C.

1924.

I am (am not) a member of the Photographers' Association of America, and am interested in the 1924 session of the Winona School of Photography. Kindly send copy of prospectus to

Name.....
Street.....
City.....
State.....

I am a

Studio Owner.....
Studio Part Owner.....
Studio Manager.....
Studio Employee.....

Subject to Approval
of Committee
on Admissions

1924 — Membership Application Blank — 1924

Photographers' Association of America

722 Bond Building, Washington, D. C.

Approved.....
Rejected.....
Date.....

I do hereby apply for active (Associate) Membership in the Photographers' Association of America for 1924 and hereby agree to support its constitution and by-laws, observe its code of ethics, and in every manner promote the welfare of professional photography through the city, state, and national branches of the Association.

Name..... Amount herewith, \$.....

Address..... City or State.....

CHECK HERE

Active\$10.00
Associate (Employees Only)... \$3.00
Associate (Mfgs. and Dealers) \$2.00

*See Note

*Dues: Active members, \$10.00;
associate members, \$3.00 (manufac-
turers and dealers, \$2.00). Dues
must accompany application and are

renewable annually in advance.
Make checks payable to Photogra-
phers' Association of America.
*Active Member: Any owner, part
owner, or manager of a studio, or
any professional photographer ac-
tually engaged in photography.

*Associate Member: Employee of
Studios not included in active mem-
bership and Amateur Finishers.

To aid in establishing a more thor-
ough record, Active members will
kindly check ONE of the following
classes:

1. PORTRAIT
2. COMMERCIAL
3. PORTRAIT and Commercial.....
4. COMMERCIAL and Portrait.....
5. AERIAL

Active members are entitled to one of the following magazines Free of Charge for 1924. Check the one you want.

.....ABEL'S PHOTOGRAPHIC WEEKLY.BULLETIN OF PHOTOGRAPHY.CAMERA CRAFT.

Please Mention Camera Craft when Corresponding with Advertisers



*When Definition,
Speed and Covering
Power are important
use*

The Ilex Paragon *and* Acme Shutter

We strive to please!

We aim to cover the field of photography comprehensively.
We think we know what you want and that we are giving
it to you.

But there may be subjects and phases of subjects on which
you desire more information.

THIS IS YOUR MAGAZINE.

Tell us what you want; what changes if any; what you like
best and what least of what we are giving you.

We want to make your magazine as perfect as human effort
can. Help us by frank expression.

Camera Craft Publishing Co.

703 Market Street

San Francisco, Calif.

1924

Winona School of Photography

1924

"Nothing great was ever achieved without enthusiasm."—Emerson.

Has your enthusiasm for your photographic vocation reached the point where you wish to improve your workmanship and methods? If so, let us send you a copy of the 1924 prospectus on the Winona School of Photography, conducted at Winona Lake, Indiana, under the auspices of the Photographers' Association of America.

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General Secretary, P. A. of A.,
722 Bond Building,
Washington, D. C.

.....1924.

I am (am not) a member of the Photographers' Association of America, and am interested in the 1924 session of the Winona School of Photography. Kindly send copy of prospectus to

Name.....

I am a
Studio Owner.....

Photo-Engravers Equipment



For preparing photographs for magazine and newspaper illustrating.

Successful machines for every essential operation, including outlining and ornamental border line effects, whether straight line, circles, or ovals.

Write for Catalog 278

JOHN ROYLE & SONS, PATERSON, N. J.

Routers and Cutters, Lining Bevelers, Ellipsograph, Negative Squaring Machines, Micro-Edger, Etc.

Pacific Coast Agents: **GEO. RUSSELL REED CO., San Francisco, Calif.**



*Courtesy of Pacific Photo Supply Co.
Made with 6½" PARAGON in No. 2 ACME Shutter*

*When Definition,
Speed and Covering
Power are important
use*

The Ilex Paragon *and* Acme Shutter

A combination which insures satisfaction! The excellence of ILEX Products is based on thoughtful planning and rigid inspection through every stage of manufacture.

The price of ILEX Products is based on carefully controlled and co-ordinated manufacturing processes. Comparisons are often odious:—but also surprising at times!

The popularity of ILEX Products is based on the fact that each item was produced only after we had closely studied needs of a large number of lens and shutter users.

We have never had a PARAGON lens *returned by a dissatisfied customer.* That is our measure of success.

ILEX OPTICAL COMPANY

ROCHESTER, N. Y.



MARSHALL'S PHOTO OIL COLORS

TRANSPARENT—PERMANENT

At your dealer.....\$3.75

Direct by post in U. S. A. or Canada.... 4.00

Also smaller sets.

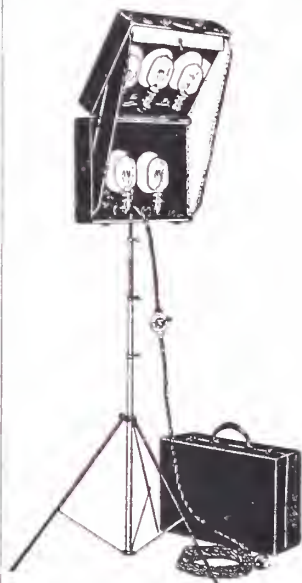
Tint your photos in all the beautiful colorings of nature by a process so simple that even a novice can obtain good results. Brushes not required—simply use absorbent cotton. Run over outlines and remove extra color. Apply heavy and rub down. Wipe all color off and start again if desired. Greater speed than any other process. For the professional or the amateur.

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL

1752 Atlantic Ave., Brooklyn, N. Y.

Home Portraiture



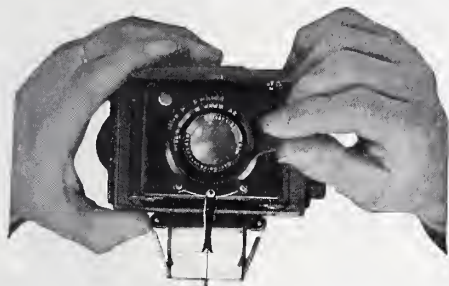
*Whether you are a professional photographer
or an advanced amateur you can make
money at Home Portraiture with a*

HALLDORSON Home Portrait Electric Lamp

*Write today for full information and folder
"The Way to Successful Home Portraiture"—Free*

THE HALLDORSON COMPANY
1772 WILSON AVE. CHICAGO, ILL.

ERNEMANN Focal Plane Cameras



"THE WORLD'S FINEST HAND CAMERAS"

These remarkably efficient and practical instruments are made in sizes for pictures from $1\frac{1}{8} \times 2\frac{1}{2}$ to 5×7 inches and are fitted with the famous Carl Zeiss series IC, F/3.5 and F/4.5 and other fast anastigmat lenses, identical with the lenses used on motion picture cameras.

From the camera to the eye with the speed and convenience of a field glass—taking snapshots in practically any light where photography is possible—stopping motion with speeds up to $1/10000$ th of a second, is possible only with these unusual cameras.

Exclusive features of Ernemann Focal Plane cameras are numerous among which are—self-capping focal plane shutter, instantly adjustable to thirty or more speeds; patented direct view finder, which gives correct rendition of the subject as the eye sees it and from the same point of view; light in weight, compact in size and beautifully finished in ebony black with polished nickel trimmings.

Each camera is furnished with complete outfit, including sole leather carrying case, shoulder straps, lock and key, film pack adapter, three plate holders and collapsible ground glass back, the price range is from \$100 up depending upon size and lens equipment. Your photographic supply dealer will be pleased to tell you more of this remarkable camera or this information can be obtained direct from

Telephotography Simplified



Dallmeyer Dallon Anastigmat
Telephoto lenses are as simple to use as ordinary lenses, and yet on your own camera they give pictures of double the scale. A figure which appears only one inch in height with the ordinary lens, is shown two inches high with the Series VI. "Dallon." You may be 300 feet away from your subject with the Dallon and yet get the same size picture as you would with the ordinary lens at 150 feet.

Rapid exposures can be given with "Dallons" the same as with any other lenses working at F/5.6; therefore, they make ideal objectives for Graflex and other types of hand cameras, for portraiture at home or out-of-doors, landscape and press, in fact practically any kind of photographic work.

Illustrated, descriptive 32-page booklet describing "Dallons" and other Dallmeyer lenses gratis upon request.

HERBERT & HUESGEN CO.

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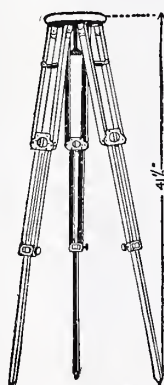
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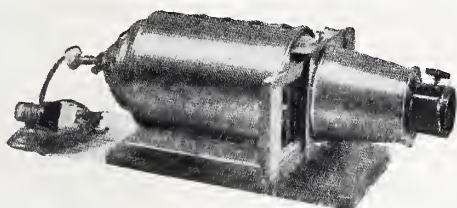
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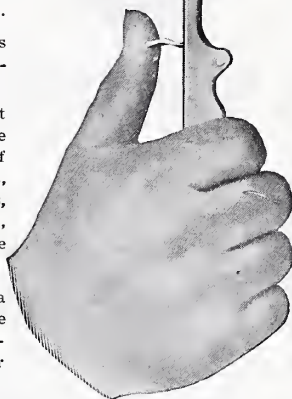


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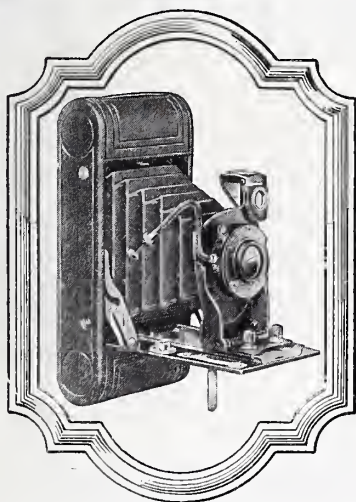
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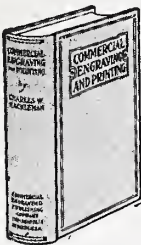
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In other words, selecting mediums for advertising has passed from a haphazard procedure to an accurate scientific process. This has been brought about through A. B. C. reports.

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YOUR DEALER OR
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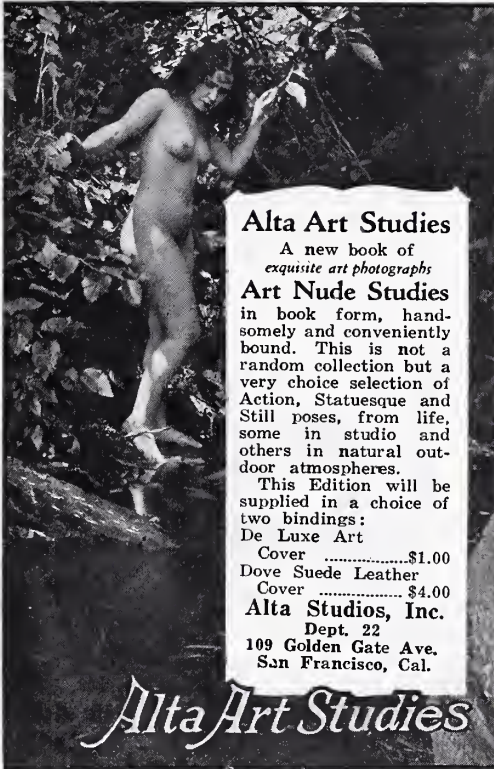
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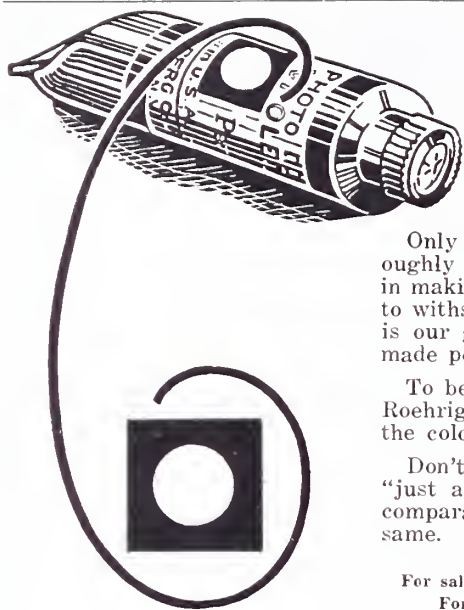
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or two to whom CAMERA CRAFT might perhaps prove interesting? It would be a real favor to us if you would let us have their names

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"Dear Mr. . . . : And now for my opinion, gained from a good deal of experimertation on my own part and from the advice of others. For stereo work *there is but one instrument* and that is the VERASCOPE RICHARD which I have. Here is what I not only can do but what I have actually done since 1915 with mine. 1. Taken something like 2000 pictures, using it under practically every condition imaginable, soaked it with sea water, left it for hours lying in direct sunlight, used it along the Jersey Coast where the sand ruined a 22 caliber gun. 2. Taken pictures of minute objects such as crystals and in my own work taking pictures of special apparatus which look like nothing in a flat print but *stand out with all detail* in the stereoscope. 3. Used the camera for animal and children pictures at the speed of 1/125th of a second. 4. Made enlargements up to one-half yard square and I defy anyone to tell whether they are contacts or enlargements."

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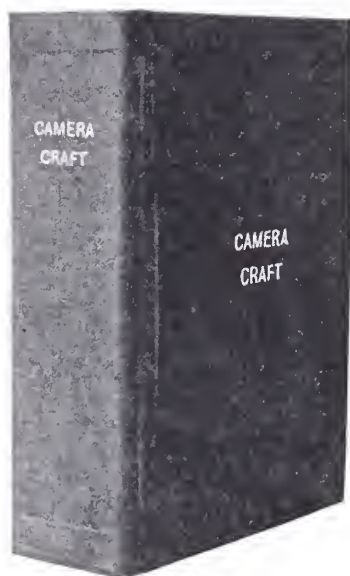
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GRAF Super Lenses



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A slow lens may cause under-exposure or fail to arrest motion.

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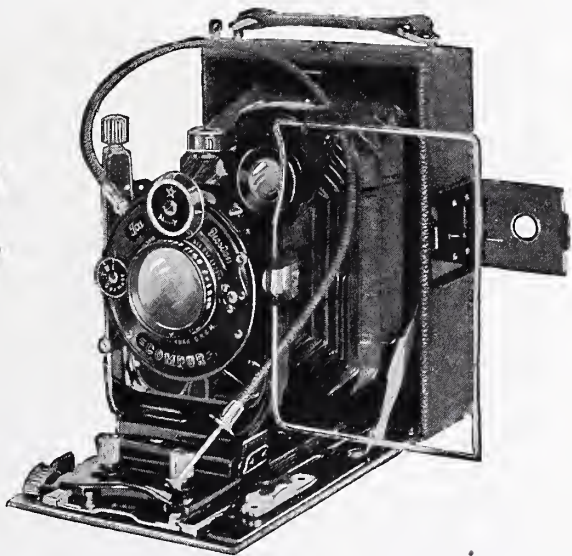
Carl Zeiss Lenses are for sale by leading camera dealers everywhere. If *your* dealer cannot supply you, we suggest that you write us.

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153 West 23rd Street, New York

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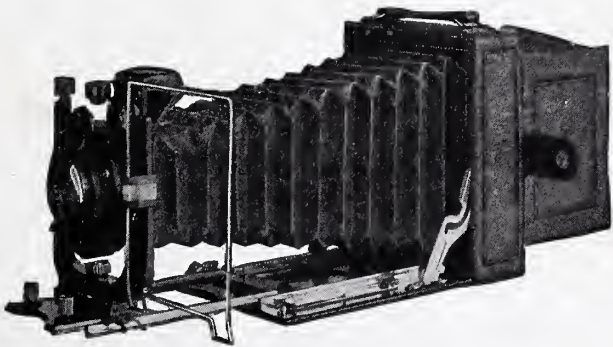
Ideal



See the Ica Ideal at any good camera shop. Compare it with *all* other cameras. Extend the front and note how smoothly it works. Feel the rigidity of the lens support and try the vertical and horizontal front movements. See how the Iconometer finder shows the full view size, even accurately indicating the front movements as well as the correct angle when the bellows is extended. Listen to the Compur Shutter purr off a correct full second exposure. Then get behind the well-shielded ground glass, open the shutter and at $f:4.5$ see the image—an image that only a Carl Zeiss Tessar can produce.

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Catalog of the Ica Ideal will be sent upon request.



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Prices of film include Excise Tax

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A New 1924 Model

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No. 1 Special
Folding Ansco . . . \$25

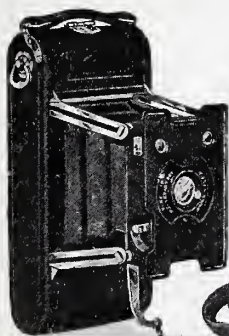
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CONTENTS FOR MAY 1924

Cover Design—Triumphal Arch, Constitution Hill, London, England.....	By W. R. Potter	
The Seaward Prow (Frontispiece).....	By Samuel Adelstein	209
Fishing Boats and Fishermen.....	By Samuel Adelstein	
Charcoal Black—		
A New and Different Photographic Paper.....	By Sigismund Blumann	217
Subterranean Photography.....	By C. J. Hibbard	221
My Little Ragmuffin (Illustration).....	By Ednah M. Morrison	223
The Eleventh Annual Pittsburgh Salon of Pictorial Photography.....	By Leonard C. Rennie	224
The Dance (Illustration).....	By Nickolas Muray	225
The Old Ship (Illustration).....	By Albert E. Schaaf	226
Design Japanesque (Illustration).....	By Carl N. Sanchez, Jr.	227
Trafalgar Square, London (Illustration).....	By H. Y. Summons	230
Portrait of Donald A. (Illustration).....	By A. P. Wigle	231
Mme. La Mercer (Illustration).....	By Miss Jane Reece	232
How the Picture "Winter Above Timber Line" Was Made.....	By Clark Blickensderfer	233
Winter Above Timber Line (Illustration).....	By Clark Blickensderfer	234
An Analysis of "Winter Above Timber Line".....	By P. Douglas Anderson	235
A Ten Mile Hike and What Came of It.....	By L. U. Boyle	238
Editorial		240
Our Classified Ad Department.....		
The National and Pacific Coast Conventions.....		
Photographers' Association of America.....		241
Photographers' Association of California.....		242
Photographers' Association of the Pacific Northwest.....		244
For the Professional—		
New York Professional Photographers' Convention, 1924.....	By R. Kleinberger	245
The Amateur and His Troubles.....		247
Own a Hand Camera.....		
Keep the Lens Clean.....		
Loading Plates and Cut Films in Holders.....		
Soap Bubbles.....		
A Photographic Digest—		
Photography with Lenses of 2 and 3 Inches Focal Length.....		249
Notes and Comments		252
Our Book Shelves		254
Club News and Notes		255
Forthcoming Exhibitions		255
Alexander P. Milne		255
International Photographic Association.....		256

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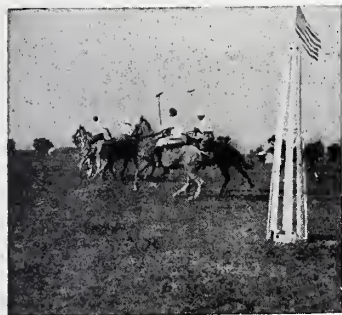
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MAY, 1924

No. 5

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THE SEAWARD PROW

By SAMUEL ADELSTEIN
San Francisco, California

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

P. DOUGLAS ANDERSON, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXI

MAY, 1924

No. 5

Fishing Boats and Fishermen

By Samuel Adelstein

With Illustrations by the Author



SAMUEL ADELSTEIN

FISHERMEN'S WHARF in San Francisco is not so prolific of good photo studies as in former years when the single sail Italian lateen fishing boats made such picturesque compositions. All of the fishermen (in Monterey, as well as San Francisco) now use gasoline launches. "A Good Haul" shows the modern launch used by them. My prints "The Last of the Lateens" (hung in the Pittsburgh Salon of 1918 under the title of "The Lone Fisherman"), "Waiting for the Turn of the Tide" and "Mending His Nets," exhibited at the California Camera Club in February and March of this year, are pictures of one of the very last of the lateen fishing boats and "Crist," one of the very oldest Italian Fishermen.

Cristofaro (now deceased), who was better known as "Crist", the delight and despair of the artists who formerly frequented Fishermen's Wharf, figures in each one of these prints, but not willingly. He had been sketched and painted so often that during his later years, he would pose for no one, no matter what inducement was offered. For my print "The Last of the Lateens" I literally had to stalk him by hiding behind a packing box at the head of the wharf from two to three hours. As he left his boat and was coming up the landing place, I called out "Hello, Crist!" and snapped him just as he looked up to see who was addressing him. The look of disgust and anger in his face, is plainly evident in the print. In the other two prints containing "Crist" I only secured rear views of him. But in these particular prints, this adds to their value, see "Waiting for the Turn of the Tide."

The Municipal Wharf in Monterey is an ideal location from which to secure fine fishing boat and fishermen pictures. One has but to sit or



A WARRIOR'S END

By SAMUEL ADELSTEIN

wander about the wharf for at nearly all hours of the day one can secure many good compositions, particularly in the early morning during the herring season when the herring fishermen are returning from their night's work and are unloading their catch. Painters from all parts of the country come here for their marines and may daily be seen sketching and painting.

When one knows that Pacific Grove, with its picturesque Monterey Pines and Lighthouse Point and its marvelous wave studies, is but three miles distant in one direction and that Carmel, with the wonderful cypress trees and surf studies of its world renowned seventeen-mile drive and Point Lobos, is but four miles in another direction, one will realize the artistic possibilities of Monterey which I consider the pictorial photographer's paradise.

While some of the Italian fishermen willingly permit one to "shoot" them, others are not at all backward in consigning one to the lower regions if approached on the subject of being photographed. Happily, these grouchy fellows are in the minority. Giovanni, Liugi, Guissepe, Pietro, etc., are usually more than willing to permit one to "shoot" and particularly if one promises to present him with his picture. In this regard, I never have

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A GOOD HAUL

Copyrighted
By SAMUEL ADELSTEIN

failed to keep my word and, as a result, became rather popular with the Monterey fisher-folks—Japanese, as well as Italians, during my visits in the fall of 1921 and 1922.

An interesting and rather pathetic incident occurred one day when Luigi approached me with “Meester, you please take my peetch (picture) I like to send to my wife in Eetaly.” Luigi was so anxious and self-conscious and his pose so stiff and constrained, that I gave him up as hopeless. Happily, I one day caught him unawares, while he was repairing his landing net and secured a fine composition which I named “A Hole in His Net.”

Everyone who visits Monterey should have a fish dinner at genial “Pop” Ernest’s place on the wharf. “Pop” is an institution in Monterey and has the reputation of being the man who first discovered the proper method of preparing the toothsome abalone in a digestible manner. My seagull print “Awaiting His Daily Meal” was made from “Pop’s” porch. This gull comes there every day to be fed and should any other gull have the temerity to usurp his place or poach on his preserves, this gull drives the intruder away. There is also a one-legged gull who frequents a certain fish market on the wharf every day for his meals.

Because of the reflections from its clear, white sanded bottom and the

CAMERA CRAFT

oil on the surface of the water from the hundreds of fishing boats, and the often rapidly changing clouds and light, the photographic water effects are at times most beautiful and never the same. Monterey Bay—also Carmel Bay, are the marine painters' and photographers' delight.

The herring fishermen fish only on dark nights. They leave the wharf about midnight and return in the early hours of the morning. They go out but a short distance in the Bay as the bright shining scales of the tremendous schools of fish are clearly seen against the dark sky of the night. The fishermen do not go out herring fishing shortly before or after the full of the moon, as they are then unable to discern the schools in the bright moonlight.

All of my work is done with a $3\frac{1}{4} \times 4\frac{1}{4}$ Ensign Reflex Camera equipped with a six-inch focal length f:4.5 Carl Zeiss Tessar lens. The reversible back of my camera has been altered to fit all Graflex attachments. I also have a Graflex cut film magazine which I use with great satisfaction.

All of my marine subjects are made with stop f:16 (I use from f:8 to f:11 for landscapes) at about 1/100 of a second from about 9 a. m. to 3 p. m. in bright weather (somewhat more exposure before and after these hours) and correspondingly more time whenever the light slackens. This time applies to the months of October and November, when nearly all of my marines were "shot."

During the late spring and summer months one may give about $\frac{1}{2}$ this exposure or 1/200 second at f:16 and the varying corresponding exposures as explained above.

All of these exposures apply to cameras equipped with a focal plane shutter. With hand cameras and between lens shutters about double the time of these exposures will be required.

All of my film packs were developed in a Premo Film Pack tank with Premo tank powders, but instead of the prescribed time of twenty minutes at 65 degrees I developed for about sixteen to seventeen minutes. I found that the full time gave too contrasty results for my purpose. I developed in my hotel room every night before retiring and worked somewhat under difficulties, being obliged to cover the transom to keep out the hall light, wash the films in the hotel wash basin, and dry them by pinning to the edges of the bureau and the shelf in the clothes closet. However, the results justified the effort.

I found Eastman cut films (which are exactly the same as par speed professional portrait films) somewhat faster than Premo film packs and that they give soft, beautiful negatives. I prefer them to film pack. However, it is best to be equipped with film packs if one is to be gone for an all-day trip because a Graflex magazine will only hold twelve cut films which cannot be reloaded in the field. Therefore, it is wise to be equipped with a film pack adapter and to take as many film packs as one desires in order to be prepared, should one choose to "shoot" more than twelve "shots" in a day's outing.

CAMERA CRAFT



ANOTHER GOOD STORY

By SAMUEL ADELSTEIN

I develop the cut films in a tank with Eastman tank powders at a temperature of sixty-five degrees for twelve to fifteen minutes according to density of negative required.

One should be careful not to place all of the twelve cut films too close together in the tank and also remember to move the films up and down in the tank a few times about every three minutes or one will be liable to get some unevenly developed and streaky films that will be hopelessly ruined.

All of my projections are made with a 7" Verito lens on Artura Carbon Black paper, Grade D (White) and Grade E smooth (Buff). I find Grade D is particularly suited to marine studies in bringing out water values. I have tried out many other papers, but am particularly fond of Artura Carbon Black as being the best paper for my purpose. I believe it is wiser to stick to one paper and master its peculiarities and idiosyncracies than to experiment with many different papers. I use a parallex enlarging apparatus equipped with a two hundred watt blue daylight lamp which I find is about seventy-five per cent faster than the regulation Mazda lamp of same wattage. I place but one sheet of ground glass between the light and enlarging camera. I use the regular Artura Carbon Black developer—altered to suit my purpose.

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ARTURA CARBON BLACK DEVELOPER

Stock Solution No. 1		Stock Solution No. 2	
Hot Water	20 ozs.	Water	8 ozs.
Elon	30 grs.	Sodium Carbonate	$3\frac{1}{4}$ oz.
Sodium Sulphite	1 oz.	To Develop, take No. 1.	4 ozs.
Hydrochinon	$\frac{1}{4}$ oz.	Water	6 ozs.
Sodium Carbonate	$\frac{3}{4}$ oz.	No. 2	1 oz.
Potassium Bromide	15 grs.	Sat. Sol. Potassium Bromide	4 drops

In conjunction with this regular formula I make up a specially heated concentrated developer which I believe will be something new and appear rather startling to many workers. I find it a most valuable adjunct to my work, getting results that would be utterly impossible without it. I use it to deepen shadows, bring out figures, bring out details in highlights, tone down objectionable parts of the print and snap up other parts which may have been underprinted. No matter how carefully one may dodge an unevenly lighted negative in printing, one often finds that certain parts of the print will print unevenly. Sometimes in an evenly lighted negative one wants to accentuate or bring out stronger a particular part in the print.

In making up my special concentrated formula, I mix 3 ozs. of a normal No. 2 solution (sodium carbonate) with 1 oz. of the normal No. 1 solution (Elon-Hydrochinon, etc.) The saturated solution of Potassium Bromide and water dilutent are entirely omitted.

To explain to the uninitiated how this heated concentrated solution acts, I will state that omitting the saturated solution of Potassium Bromide which acts as a restrainer in the normal developer, and adding three times the amount of sodium carbonate which acts as the accelerator in the normal developer, leaving out **entirely** the water which acts as a dilutent in the normal developer and heating this concentrated solution to as high as 90 to 110 degrees (away above the normal temperature of 65 to 70 degrees) places in the hands of the intelligent worker, a tool that will simply prove invaluable and indispensable in securing results utterly impossible of former attainment. After one becomes expert in its use, he may figuratively paint lights and shades on his print with this heated concentrated solution.

My method of using this heated concentrated solution is to place a cup containing it in a receptacle of hot water. By continually replenishing the receptacle with hot water, the solution is kept at an even temperature. To use, tip the tray containing the print until the normal developer is out of the way and apply the heated concentrated developer with a wad of absorbent cotton to the part of the print desired. Then flow the normal developer over the entire print. The application of the heated concentrated developer may be repeated several times between flowing over with the normal developer. The concentrated developer should not be applied until after the print has fairly developed.

Unquestionably, any formula for any other paper may be figured out on these lines by the intelligent worker. The important point will be to determine how high a temperature other papers will stand before staining and blistering when used in this manner.

While I do not claim to be the originator of this heated concentrated



WAITING FOR THE
TURN OF THE TIDE

By SAMUEL ADELSTEIN
San Francisco

developer and its method of application, I have never seen, read or heard of it before or since I worked it out.

In closing, I desire to call attention to the value for distance of the as yet little known Carl Zeiss Distar lenses in this country. These inexpensive, easily and quickly applied auxiliary magnifying or telephoto lenses are excellent and invaluable in securing large images of objects at a distance and saves one the trouble of carrying about a battery of lenses of various focal lengths.

By simply placing a 2/IV Distar auxiliary lens over my 6-inch Zeiss Tessar lens and racking out my bellows to $8\frac{1}{8}$ inches I have a combined $8\frac{1}{8}$ -inch focal length lens. This requires double the exposure of the normal lens and magnifies the image 1.38 or a little over one-third.

By placing the Distar auxiliary 3.5/IV lens over my Tessar lens and

CAMERA CRAFT

racking out my bellows to $11\frac{5}{8}$ inches it gives me a combined $11\frac{1}{4}$ -inch focal length lens with an image of 1.92 or almost double the original size. This necessitates giving four times more exposure than the normal, but as most marines and landscapes taken with these auxiliary lenses come under the head of distant subjects, one has ample time to give a snap shot ranging from $1/25$ to $1/50$ of a second at $f:16$ (as marked on barrel of lens) with a camera equipped with a focal plane shutter and about double this time with a camera equipped with a between the lens shutter. One may also use a wider aperture and give less time.

As my camera has only a nine-inch bellows I had an extension metal tube made to fit my front board. In using the Distar 3.5/IV lens, I first unscrew my Tessar lens from the front board of my camera, place the Distar auxiliary lens over the Tessar lens, screw the combined lenses to one end of the metal tube and then screw the tube to the front board and that gives me the required bellows length of $11\frac{5}{8}$ inches.

The image at about $f:11$ or $f:12$ is critically sharp for distance. For portrait or close up work, one can easily work at about $f:8$ and secure artistic diffusion. For architectural views embracing large angles one should work from $f:18$ to $f:32$.

Another advantage of these Distar lenses is the fact that they are so mounted that they will slip over the hood of the front lens mount of the Tessar whilst its own hood has exactly the same outside and inside diameter as that of the Tessar, so that the lens cap, color filters, etc., attach to the combination in the same way as to the Tessar alone. The Distar lenses are also threaded so that one can screw on a lens hood, which I use continually.

There is also a 10-inch Distar 3/IV lens which requires a $10\frac{1}{4}$ -inch extension bellows and which gives a combined $10\frac{1}{4}$ -inch focal length lens and a magnification of 1.70 or 70% larger image. With these Distar lenses (they can be procured for various focal length Carl Zeiss Tessars) one may at small cost convert his lens into a convertible set of lenses. They can be carried in one's vest pocket.

It should be noted that these auxiliary lenses can only be used on cameras where focusing is done on the ground glass as in Graflex, Reflex, Premo Film Pack and Plate Cameras and are not practical on any camera where focussing is done by scale only.

In a future issue of Camera Craft, I will describe a practical method of using the valuable Iodine-Hypo reducer for prints which is so old that it is practically forgotten by many old workers and probably unknown to new workers. Also, a very simple, novel and interesting method of introducing cloud effects, working down high lights and strengthening shadows on the print. This will be of special value to all photographers, particularly the pictorial worker. I will also write an article showing the superiority of the comparatively little known and used Liver of Sulphur (Potassa Sulphurata) Sepia toning method over the widely known and very generally used Ferricyanide—Bromide—Sulphide method.

Charcoal Black

A New and Different Photographic Paper

By Sigismund Blumann, Efficiency Engineer

With Illustrations by the Author

Mr. Dassonville, the artist, is known by whomever loves pictures as the maker of photographic gems, whether potraits or landscapes. To those who are personally acquainted with him he is a charming fellow with rare ideals and enthusiasms, more in the nature of an amateur's love of the doing than the professionals' estimate of profit and gain.

Mr. Dassonville, head of the "Dassonville Photographic Paper Company," if you please: the same individual, same body, same clothes, not the same man. Scientific, delving in paper stock, chemical reactions, thermostatics, profits, markets, demands, and all the details of manufacture and distribution. A very practical fellow with definite ideas. But the ideals impregnate the ideas and after all the spirit that made good pictures actuates the man who is making good paper on which pictures are presently to appear.

I had heard of the Charcoal Black Product: Had seen prints on it: Had wondered about it: So I called on the maker and asked him to talk about it and to tell all which an outsider might be allowed to know. There were no secrets, it appeared.

"It is just a carefully coated Bromide emulsion on a stock milled especially for us. There is a trace of Iodide in the recipe and that is all. But it took me three years to perfect the formulae and the inventions to put out a uniform product."

Hearing Mr. Dassonville tell of the vicissitudes of those three years recalled to my mind the apt phrase, "Romance of Business." Hopes and discouragements, success caught by the tip of the tail and escape with feathers sticking to the fingers, dark days when the right thing would not happen and the wrong would. However, persistence wins. Charcoal Black is here and will continue to be here and everywhere. So, what is it?

Imagine the muchly beloved Platinum Gray deepened and intensified to a rich Platinum Black. Conceive of something richer and blacker than that and you have the color and tone. Now picture a thin sheet of parchment, firm, crackly, translucent and all beautiful on which the picture appears with the matte surface of a plain paper print yet wholly on the surface. Proceed further and accept the maker's assurance of latitude, gradation, ease of manipulation and the possibility of soft or contrasty results by simple exposure and developer manipulation. Do these things in your mind and you shall have partially encompassed Charcoal Black. But not till you



THE URN
(Print on Charcoal Black)
By SIGISMUND BLUMANN
Fruitvale, California

CAMERA CRAFT



THE MAJESTY OF PROPORTIONS
(Print on Charcoal Black)
By SIGISMUND BLUMANN
Fruitvale, California

have seen the actual prints and worked with it can you form anything like adequate judgment of the product.

The direction sheet gives certain formulae differing from the usual Bromide Paper proportions by a lessening of the Carbonate. No doubt the maker knows best what his product demands, but our own development with the same recipe used for the general run of Bromide papers shows a tone that Mr. Dassonville has accepted as perfect. Using the Wellington formula gave that true black color which characterizes the paper. So, while we recommend following directions, in this as in all cases, we make bold to assert that such solutions as the worker has on hand will serve the purpose if he be reluctant to mix special batches.

The speed of Charcoal Black is faster than Carbon Black (Eastman Artura) and slower than Eastman Bromide. In this particular we wish to state something known to many but which will be considered radical by a large contingent. Speed in sensitized emulsions is not altogether an inherent quantity but may be controlled by relation of development to exposure and by modifications of the developer itself. The essential factors being to govern the exposure by the quality of the negative and to make the developer conform to the exposure. Furthermore, to expose for the particular effect desired. Ample exposure within the latitude of the paper used and dilute developers tending to soft prints with grayish blacks, and short exposures (within the limits mentioned) and concentrated developers giving contrast and vigorous blacks.

These are truths as relative to papers in the aggregate. Charcoal Black is especially amenable to modifications of this sort and especially sensitive to Bromide.

The paper used by the writer was bought in the open market though Mr. Dassonville was kind enough to offer samples for experimental purposes. It was found to be an exquisitely crisp, substantial, though thin stock with a dead, roughish surface and parchment-like texture. No attempt was made to mount it flat though it does not seem impossible. The semblance to tissue seemed to demand tacking by the four corners or at the top, for which purpose only the best photo-paste can be used. A tint in the adhesive would show through. The translucence of the paper is one of its elements of beauty—a beauty that is more than compensation for any additional care required in the handling.

We made contact prints and enlargements on the same lot and as far as tone and manipulation went proceeded similarly with both. The results were quite the same. Which is all we know of Charcoal Black.

Gratitude for something new, something distinctive, something fine is our free gift to Mr. Dassonville, the inventor and manufacturer,—but, ah! we have something still better to offer Dassonville, the artist. We are glad to have Charcoal Black, but we wish and hope we may not lose and have to miss the pictures, to see which we made a weekly pilgrimage to Geary Street, though no business led us there.

Subterranean Photography

By C. J. Hibbard

With Illustrations by the Author

EDITOR'S NOTE:—Commercial photographers are often called upon to make photographs under adverse conditions and they are expected to get results. The following story tells how Mr. Hibbard of Minneapolis solved his problems in a very satisfactory manner.

Some time since, on a very cold Sunday (about zero) the writer was asked by the telephone company to make photographs of the interiors of manholes under the public streets.

What form of lighting to use for the work was the problem. After considerable study it was decided to use a storage battery and a head light from an automobile. The quarters to be photographed were very cramped but by using a very wide angle lens on an 8x10 camera good results were secured.

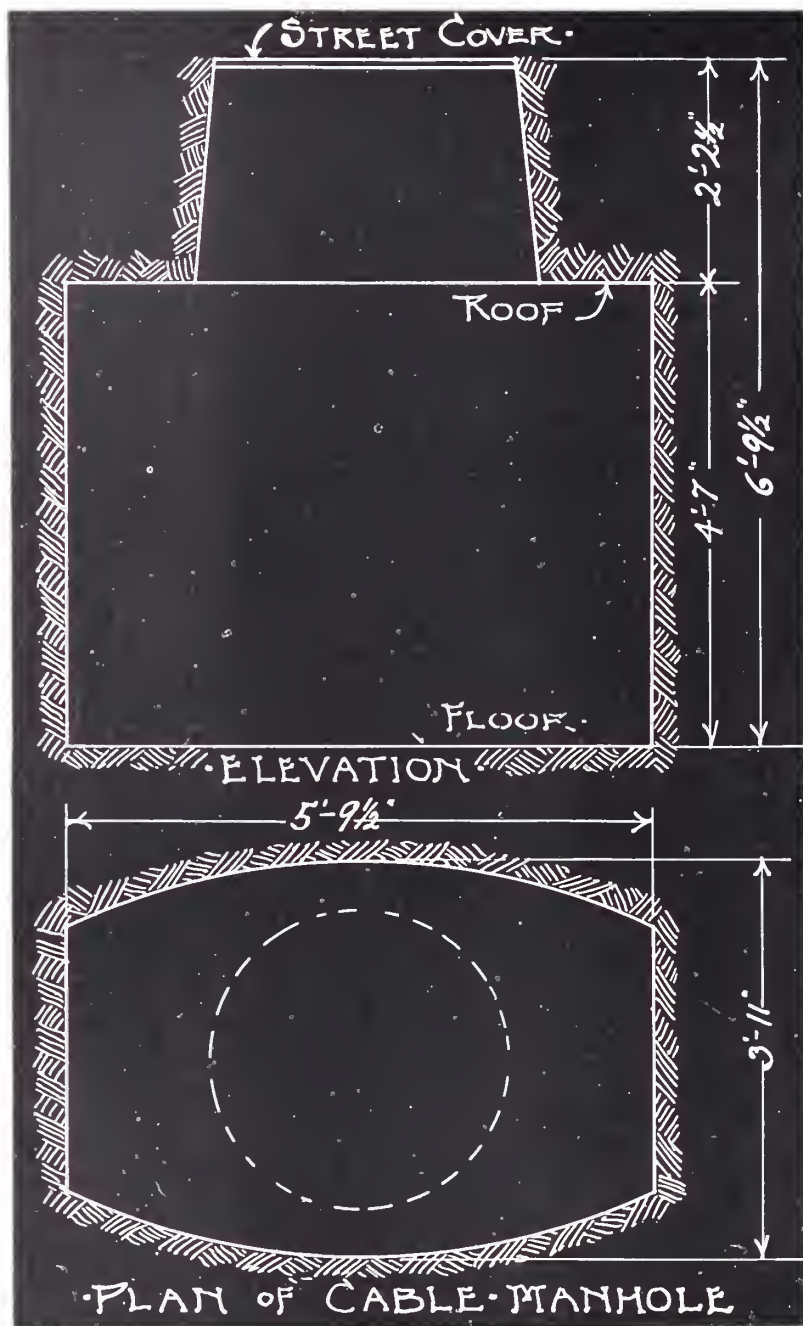
In one of the manholes it was found that there was a leakage of gas of some kind, and in order to get rid of it before the operator dared enter, it was necessary to hang a blanket in the opening so as to create a draft. When the gas had apparently disappeared the operator was able to enter.



SPlicing THE CABLE

By C. J. HIBBARD

CAMERA CRAFT



By C. J. HIBBARD

CAMERA CRAFT

Later, in warm weather, the same company wanted a photograph of one of their men splicing a twelve thousand-pair cable in a manhole under one of the most prominent corners in the business district. This, of course, would necessitate the use of a flash to stop motion of the man.

The conditions would not permit of focusing, so the distance from the side of the ledge where the camera could be placed to the splicing was measured. The camera was focused in the studio, a plate holder inserted, slide pulled (as there was no room to pull the slide after the camera was set in place) the field guessed at and the flash made with the cover off the manhole. The result is as shown on the accompanying photograph.

The diagrams give shape and size of the manhole. The part of the face in the left hand side of the picture is the writer's, as it was impossible to keep any further away and still operate the shutter, make the flash, and keep the lamp out of the photograph.

WHAT would I take
For my little ragmuffin?
Who looks so earnestly
Up in my face?
Ragged and dirty,
A bundle of mischief,
Yet nothing on earth
Could quite take his place.
All the fine palaces,
All of life's luxuries,
All the earth's gold,
Heaped up as a toy,
Wouldn't buy from me,
My own precious treasure.
My small, ragged boy.

—R. A. N.



MY LITTLE RAGMUFFIN
By Ednah M. Morrison

The Eleventh Annual Pittsburgh Salon of Pictorial Photography

By Leonard C. Rennie

With Illustrations Specially Selected for Camera Craft by O. C. Reiter

The jury at Pittsburgh has always had but one goal in sight when selecting prints for exhibition in the annual salon which is held in the Carnegie Galleries each year. That has been to admit to the public view only the pictures which are truly representative of the best in pictorial photography.

In the earlier days of the salon there were fewer exhibitions in the country and the quality of a picture was not necessarily as high for it to be admitted to the walls of the show. There were fewer workers, too, and it was but natural that the pictures selected should be more "amateurish" than we now see.

As the years have gone by, the number of camera workers has increased tremendously and with this increase has sprung up a group of men who may be considered as the leaders of the whole crowd of camera artists. They have produced pictures of the finest quality, both technically and pictorially, and they hold in the world of cameras the positions occupied by such men as Sargent and Hassam and others in the world of paint.

The works of these men, then, are taken as the standard of excellence and the jury of today demands that the pictorialist approach very closely this standard before his pictures are accepted. Of course, I do not mean to infer that to be hung in the salon your picture must look like a product of Misonne or Chaffee. What I do mean is that it must be in its own way as nearly as good a **picture**, no matter what the subject or medium, as the works of these recognized leaders.

The quality of pictorial work turned out during the last few years has become much higher, and with this new altitude which has been set, the demands which a jury places on the pictorialist have also become greater. It is not surprising, therefore, that although the record for the number of entries was reached this year, the low record was also reached for the number of acceptances. Out of one thousand one hundred and eighty entries only two hundred and seventy-six were accepted for hanging.

This is not any reflection on the work sent in, based on previous years' work, but it bears out what has been said in the foregoing paragraphs. Of course, tastes differ considerably, but I do not believe that anyone, going through the gallery in which the salon was held, could have seriously criticised the selections which were made. Not only were the works technically good, but they were diversified, although, as we remarked last year, there is a sad lack of really good landscape work; in fact, there is a sad lack of any kind of landscape, good or otherwise.

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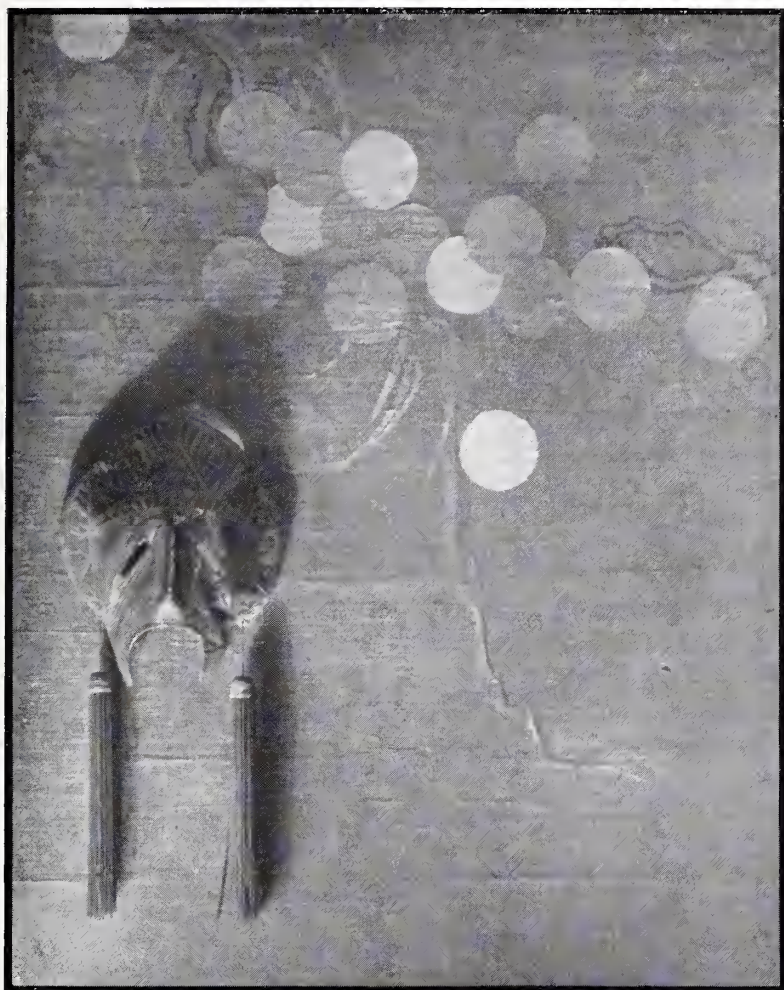
THE DANCE
(Pittsburgh Salon, 1924)
By NICKOLAS MURAY
New York

CAMERA CRAFT



THE OLD SHIP
(Pittsburgh Salon, 1924)
By ALBERT E. SCHAAF
Cleveland, Ohio

CAMERA CRAFT



DESIGN JAPANESE
(Pittsburgh Salon, 1924)
By CARL N. SANCHEZ, Jr.
New York

CAMERA CRAFT

Are we unable to produce such pictures, or are we developing our tastes in other directions? Industry, our nation's foundation; the sea, attractive to all people; genre, many of them good, a few very interesting and very beautiful, but as for the landscapes, where are they? America's great painters have in many cases produced landscapes which compare more than favorably with the works of any other nation, but America's photographers most certainly have not done likewise. Have you no interest in the beauties of nature, in the skies, the trees and the hills? The fact that we live in a city is no valid excuse for our lack of landscape photography, although it is a very good reason for the development of a type of picture found in very few countries outside of our own. I refer to the commercial scenes which grace the walls of so many shows. Streets in our commercial centers and tall buildings, modern to the last degree, beautified through the conception of the man who made the picture. Even the lowly and much abused street car has on one or two occasions found its way into pictures which are admired as real art.

That is the spirit of present-day America, but what of the spirit which made it? What of the pioneer spirit which came and found in the hills and forests a beauty which made them remain, in spite of great difficulties, to till the soil and to produce therefrom the greatest nation since the Roman Empire? I am not old-fashioned, but also I do not claim that America has no tradition.

What country, in spite of its greater antiquity of civilization, has any higher heritage than ours? Will it never serve to inspire some of us to achievements in pictorialism which will make our craft remembered and known as it should be? Pictorialists of the West, show to the world the characteristics, the beauty and the expanse of the West as only you who live there and know it can show. Why do not the workers of the East make pictures which carry with them the spirit of the East country. And the South, the land of cotton and yellow pine; does it not number among its workers those who have caught its spirit not only in industry, but in its farms, its cotton fields and its hills?

The landscape which shows but a single tree and a piece of grass will not serve the purpose outlined. The landscapes must be real landscapes, great sweeps of country, great mountain passes and peaks, broad expanses of prairie land with its wheat and its corn. England has her workers who produce such pictures in their own land, Central Europe, and the countries of the Scandinavian group, too, all are pictured so that the beholder can feel the spirit of the land as it really is. What of America?

From the walls were selected for Camera Craft six pictures which are fairly representative of a majority of the works on exhibition. The first was Nickolas Muray's "The Dance." It appealed to the writer for a number of reasons, the first and most obvious of which was the naturalness of the posing. Was ever a smile on a woman's face pictured more beautifully? Was ever such a coquettish smile less posed, and did you ever see four more beautiful hands in any picture? Of course the balance is per-

CAMERA CRAFT

fect, as are all the details of composition in this picture. The original was a chloride print 14x12, and, as the reproduction shows, the technical quality of the print is without any reproach. There were many of the less known workers whom we might have featured here in place of the famous Muray, but to do so would have deprived the readers of the opportunity of seeing one of the most charming pictures in the Pittsburgh show.

"The Old Ship," by Albert E. Schaaf, of Cleveland, is a well executed piece of work in bromoil which is pleasing in every way. It is a thing of contrasts, not in light and shade, but in subject details. The old ship, obviously the product of a century ago, tied to a dock beside which runs a very modern bridge or elevated railroad structure. To the right, contrasting the slow mode of sail transportation, stands a product of the most modern of modern things, the product of the Ford motor works. Perhaps one might say that there is a tendency for the eye to wander aimlessly and restlessly over the entire area of the picture, but, although this is true to a certain extent, it was less obvious in the original print, which was a very fine piece of photographic printing and so handled to carry the atmosphere of age which rightly belongs with the Old Ship.

"Design Japanesque," by Carl N. Sanchez, Jr., is a fine piece of decorative still life. The original print was technically much better than it appears in the halftone reproduction. It is a picture about which little can be said, other than that it is good and very pleasing. It has possibilities as a book plate or it might be made to serve some more commercial purpose. However, it is not necessary that it be put to any of these uses, as it is a picture as it stands.

"Trafalgar Square," a very attractive print by H. Y. Sunmons, of England, was a picture which was much admired by visitors to the galleries. It was done in a brownish tone, apparently being printed from a paper negative, a method of printing which is finding much favor among amateurs and professionals on account of the fact that by the choice of paper for the negative, and on account of the ease with which it may be retouched, it is possible to get some very pleasing results from the original negative. The atmosphere of the original print was very fine and conveyed to the beholder some idea of the quiet which may reign even in the heart of the greatest city in the world.

"Portrait of Donald A.," by A. P. Wigle, of Detroit, was, without a doubt, the masterpiece among the child portraits. It was wonderfully well executed, photographically, and the child itself is of an interesting type. Caught in a very pensive mood, the artist has brought out the character which is already apparent in the face, and he has, at the same time, made a picture which is interesting to anyone, whether they know the baby or not. In this aspect it compares with the paintings of old masters, for it will undoubtedly give pleasure to all who behold it. The print, a brownish chloride, was made on buff stock, and the whole gave to

CAMERA CRAFT



TRAFALGAR SQUARE, LONDON
(Pittsburgh Salon, 1924)
By H. Y. SUMMONS
Virginia Water, England

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PORTRAIT OF DONALD A.
(Pittsburgh Salon, 1924)
By A. P. WIGLE
Detroit, Michigan

CAMERA CRAFT



MME. LA MERCER
(Pittsburgh Salon, 1924)
By MISS JANE REECE
Dayton, Ohio

the picture an atmosphere which can be appreciated only by the man who actually sees it in the original. No halftone, however good, could do it justice.

"Mme. La Mercer," by Miss Jane Reece, of Dayton, is a strong study that was much admired by the salon visitors. The background is well handled, soft, yet tells its story. The half-drawn curtain on the left balances the mass of sculpture on the right. The placing of the figure is ideal, as it breaks up the lines on the left, pulls the picture together and makes of the whole a strong and pleasing composition.

"Winter Above Timber Line" How the Picture Was Made

By Clark Blickensderfer

When the editor asks you to send a print to be reproduced in his magazine, and in addition wants you to tell the "why" and "how" you came to take the picture, you are fortunate to have him select one with a history. I don't blame him for wanting to know why any photographer would go above timber line in the dead of winter to get this particular picture.

Now for the history: Some years ago while making a trip over the Fall River Road in the Rocky Mountain National Park, Colorado, I had made a successful picture at timber line, and ever since then have had a desire to see that country in winter with its mantle of snow, thinking that under these new conditions one might get another successful picture of the same subject. With this in mind I made a trip to the same place late in October of last year, only to find, as is often the case, that under the new light conditions of a more southern sun, the same subject would not have the proper shadows for a good picture.

However, upon turning around I was impressed by the possibilities in contour and snow conditions of the opposite mountain side when it would be under a favorable afternoon sun.

It was a beautiful warm morning, without a cloud in the sky, and I determined to put in the time until afternoon looking for that most elusive of birds, the white ptarmigan. Wandering through high drifts and over slippery ledges of rock, with twenty pounds of camera and plates upon my back, I kept close watch of the progress of the shadows upon the special mountainside to be photographed, and finally returned to the chosen place, thoroughly convinced that if there were any ptarmigan in this country, they did not want their photographs taken.

It was now 2:30 P. M.—not late enough for good pictorial photography you will say, but up here at this season it is approaching evening, the sun

CAMERA CRAFT



WINTER ABOVE TIMBER LINE
(Pittsburgh Salon, 1924)
By CLARK BLICKENSBERGER
Denver, Colorado

is but a short distance from the top of the mountain. There is a pleasing design upon the top of the opposite mountain side of reflected sunlight and clear luminous shadows so characteristic of high altitudes. The dark scrub spruce of timber line fame, showing through the snow, makes a good foreground, but one must be quick to pick out the best composition before the sun gets so low, it will shine in the lens. Judging the light from experience, I made an exposure, then looked around for a different composition but before deciding upon one, the sun had touched the top of the mountain and all high lights on the snow were fast disappearing. The journey seemed well worth while, even if one did not find any ptarmigan, as the only exposed plate, when developed, proved to make a negative of excellent qualities.

Data: Taken with a 4 x 5 R. B. Auto Graflex, equipped with a Strauss Pictorial lens of 9-inch focus, on a Seed Non-halation L Ortho plate, exposed 1/10 second at approximately f:6.3, through a Cramer Iso 2 filter. The plate was developed in a tank with adurol, and enlarged through an anastigmat lens on Portrait Bromide D Rough Matte. Some delicate shading was done during enlarging to bring out the right relation of tone in the sky, and distant mountain side, and to strengthen the foreground. Nearly the whole negative is contained in the finished picture, which is not often the case in making a pictorial photograph.

An Analysis of "Winter Above Timber Line"

By P. Douglas Anderson

Although one occasionally gets something worth while with the expenditure of very little effort, generally speaking it is necessary to work hard for results. This is true of making real pictures. It often happens that we tramp over the hills for a day and, due to adverse lighting conditions, do not make an exposure. Again, we may only make a few exposures, and are fortunate indeed if our efforts produce a result equal to the picture "Winter Above Timber Line."

Not only is this a beautiful example of pictorial work, but the print shows clean, careful technical execution. This is as it should be. All defects, such as pinholes and marks of any kind, should be carefully spotted or etched out. A good picture is worthy of being presented right.

The composition of the picture is nearly perfect and speaks for itself, leaving very little for the writer to say regarding it. It is a simple massing of light and shade in the form of an S, and this line carries the eye easily into and through the picture. The more brilliant foreground contrasting with the distance causes the various planes to recede in their proper order, thus giving atmosphere and depth. The use of orthochromatic material gives life and detail to the snow, and makes of the whole a most pleasing and satisfying picture.

CAMERA CRAFT



A CORNER IN CHINATOWN

By P. DOUGLAS ANDERSON

In Mr. Blumann's analysis of "A Corner in Chinatown," last month, he referred pointedly to the figures in the background, yet in the print they did not appear. Our half-tone etcher, not having the advantage of reading the text, softened these figures, with the result shown in our April issue.

The print reproduced this month is an exact duplicate of the print that Mr. Blumann had before him when he wrote his analysis. A study of the two prints will show that the toning down of the two figures improves the print wonderfully and the etcher is to be congratulated on his artistic conception of things photographic.—Editor.

CAMERA CRAFT



(UPPER)—No. 1.
(LOWER)—No. 2.

By L. U. BOYLE

Illustrative of article on page 238

A Ten Mile Hike and What Came of It

By L. U. Boyle

With Illustrations by the Author

One morning during the month of November, after plans had been made for a ramble along the creek and lakes, snow began falling and continued for several hours. At ten A. M., I decided that the storm was about over and started out, taking my 4 x 5 view camera. In due time I reached the boulevard near the Minnehaha Creek.

The outlook was gloomy, sky dark, no trace of sun. The air was filled with fine particles of snow, and things looked hazy. At this point a large touring car containing four people passed. As it went by, one gentleman (?) remarked, loudly enough for me to hear, "I wonder if that old fool thinks he can make pictures on a day like this." Well, being old and a fool, the remark never touched me, which is one advantage of the passing years.

I soon came to the place where I made picture No. 1; Seed panchromatic plate; K2 filter; stop 16, exposure, three seconds, lens Turner-Reich 7½ inch focus. Picture No. 2 was made on Seed L. Ortho plate, size 3½ by 5 inches, (a 5 x 7 cut in half). As a K2 filter increases the exposure about fifteen times with an L. Ortho plate, I gave this ten seconds. Stop same as No. 1.

Soon after this I met a gentleman with several boys, chatted with him a while, and then moved on. As I was leaving, one of the boys spoke up and said, "Say dad, do you think that man can make pictures on a day like this?" The man replied, "I do not know, but if he can he sure has some camera." This shows what others thought of the day.

Half a mile further down the creek I made study No. 3. This was made on a Cramer Medium Iso Plate, taken from a box given me by a friend. He told me that they were some he had left from a trip which he made sixteen years ago, and as he had no use for them now I might as well have them. Being experimentally inclined, I tried one. The exposure, using the filter, should be about the same as an L. Ortho, so I decided on ten seconds.

Just as I opened the shutter I discovered a car coming fast. It was already close to me and I was in the road. The automobile has the common people divided into two classes; the quick and the dead. Being a member in good standing of the ancient order of QUICK, I closed the shutter and moved, with the result that I had given about four seconds exposure.

I then traveled up the creek towards the lakes, where I made No. 4. This was made on a panchromatic plate, data, same as No. 1. Snow was again falling as I made this exposure. My excuse for making this picture was, that the scene showed considerable distance that was more or less blurred, owing to the weather conditions, and I wished to see what results I would get by using the filter. The foot of the trees in the foreground

CAMERA CRAFT



(UPPER)—No. 3.
(LOWER)—No. 4.

By L. U. BOYLE

was twelve or fifteen feet down the bank, and they show no support. However, a few bushes on the top of the bank form a support for the tree at right side. In this picture the camera was pointed down about fifteen degrees, with the back set vertical.

The plates were developed with Monomet and Hydrochinon. After developing Nos. 1, 2 and 4 I had about five ounces of developer left in the tray, and to this I added five ounces of distilled water. I now placed the underexposed Iso plate in the developer, rocked the tray for a minute, covered it with another tray and left it. Returning in half an hour.

Picture No. 3 shows the result.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

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San Francisco, California, May, 1924

No. 5

Our Classified Ad Department

The Classified Ad Department of our magazine is not used by our readers to the extent that it should be; it offers so much and might be made to serve so many useful purposes.

It may be of interest to know that this department is maintained as a service department, strictly for the benefit of Camera Craft readers. There is no profit in it for the publishers—none is desired—as it is conducted on an actual cost basis. Many seem to realize this and avail themselves of what it offers but we feel there are many more who need to have their attention called to the possibilities and advantages presented.

Amateurs, as a rule, commence their yearly photographic activities at this time. Some will find, on looking through their photographic apparatus, items that they have outgrown, and yet which might be specially useful to an amateur not so far advanced. Again, there might be something wanted. An advertisement in this department brings the desired result.

Professional photographers will also find it advantageous to use this department. If they were to take the time to investigate their top shelves they might find something which could be a boon to an amateur or another professional. The financial returns from the sale of such goods will help considerably towards the purchase of that new lens or that extra equipment desired or needed.

Do not procrastinate: Look over your equipment, select what you cannot use and advertise it. In doing this you will not only help yourself but, in all probability, you will help some one else.

The National and Pacific Coast Conventions

The month of August will mark an epoch in the life of every photographer. The National Convention will be held in Milwaukee, Wisconsin, August fourth and eighth, inclusive, and the Pacific Coast Convention will be held in Portland, Oregon, August twenty-fifth to twenty-eighth, inclusive.

Photographers should attend one, or both, of these conventions. Begin now to plan towards this end.

The demonstrations, the talks, the exhibits of all the latest apparatus will be valuable in that they will teach you how to do better work, and consequently obtain a better living.



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

New members of the P. A. of A. throughout the country may have their individual reasons for joining the National Association, but the short paragraph received from Mr. Geo. E. Lawson, of Bakersfield, California, seems to cover the point quite thoroughly. Mr. Lawson, in sending in his application, adds:

"Have always believed that any man who makes a living in any profession should be willing and eager at any time to help the other fellow so engaged, and the best results in our work can only be attained by unity."

That's the spirit of association work in a nutshell. "Unity" will accomplish benefits for the whole, and such benefits as the individual would never think twice about attempting. Evidently a good many more have been prompted by the same incentive, although they have not taken the time to express it. Still others may have the incentive, but have not acted on it. No time like the present to join the National Association. Avoid the pre-convention rush and gain the additional months' use of credentials.

It may be of interest, especially to the Commercial Photographers, to know how the radio transmission of photographs is accomplished by the method invented by Mr. Jenkins, of Washington, D. C. A complete sending and receiving set were in operation at the recent radio show in Washington and consisted, essentially, of the following apparatus:

A projection lantern, working with lantern slide positives, photographs or direct image—two pair of revolving prisms to traverse the projection over the pinhole aperture of a light-sensitive selenium cell and a so-called "chopper" in front of the aperture to break up the varying light intensities into definite impulses. The

selenium cell utilizes the varying light impulses to produce varying electrical impulses which are broadcast by an ordinary radio broadcasting set. Mr. Jenkins was operating on 400 meters wave length; any wave length may be used.

Each of the revolving prisms is in reality a warped surface about one inch in width and ten inches in diameter, ground in a plate glass disc. The four are geared together and driven by a synchronous motor of uniform speed, the vertical pair revolving at the same speed but making 200 revolutions to one of the horizontal pair. The prismatic bands intersect in the path of the projected picture just in front of the lantern, the effect of the vertical pair being to give the projection a vertical traverse over the cell aperture, 200 times, while the horizontal pair carry the projection across once.

The "chopper" is merely a metal disc with eighteen holes three-quarters of an inch in diameter, in its outer edge and an equal width of metal between holes. This is revolved at 1800 r.p.m. and so placed a foot or two in front of the cell aperture as to cause 540 interruptions per second of the particular light-ray that strikes the aperture.

On the receiving end the process is just reversed. A standard radio receiving set is used, but in place of the customary loud-speaker a small hydrogen-filled bulb of rather high actinic quality is energized, while its brilliancy fluctuates with the variations of the incoming electrical impulses. This reverts the electrical impulses into light impulses, capable of affecting sensitized plates or papers.

A ray from the bulb is refracted at right angles into a light-proof box, passing through another set of four revolving prisms before it strikes the photographic

CAMERA CRAFT

plate. These prisms are harmoniously controlled to act in unison with the primary set in traversing the light-ray. The variations in light intensities produce their effect on the plate which is then developed in the usual manner.

A Few Things to Think About
NATIONAL CONVENTION—Milwaukee, Wis., August 4-9. Start now to lay away expenses.

THE PICTURE EXHIBIT—A more commodious display this year. Make up

your prints right after the Easter rush.
TRAVELING LOAN EXHIBITS—Greatly in demand just now. Give the secretary ample notice if you wish to avoid disappointments.

WINONA SCHOOL OF PHOTOGRAPHY
—July 7-August 2. Filling up fast. Get your \$10.00 registration fee in early for a reservation.

P. A. OF A.—We need you; you need us. Have you paid your dues for 1924?



California Association News

Organized for the purpose of co-operation toward the betterment of our profession.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Photographers' Association of California.
Monthly Dinner and Meeting Held at
the Hotel Stewart on Monday,
April 14th, 1924.

After the routine business Mr. Lee L. Stopple, Chairman of Committee on Arrangements, made a very interesting report upon the ON TO PORTLAND movement. He reported interviews with steamship presidents, the changing of schedules and many other startling events. He also reported the sending out of the first circular in this connection through the courtesy of Howland & Dewey Company.

Mr. Gabriel Moulin, Chairman of the Educational Committee, distributed the questions upon location and a lively discussion followed.

President Morton then introduced Mr. W. E. Dassonville.

Mr. Dassonville's Talk **The Business of Photography**

The great evolution that is going on in photography today is one that I think very few photographers are thoroughly conscious of. The day of twelve photographs as an order has gone by, the day of six photographs is here, the day of three photographs to an order is closely advancing, and it follows that a large percentage of orders will presently be for one photograph. Study your costs carefully and

prepare yourselves for diminishing orders.

The public are quite aware that the modern portraits are finer today than ever before. They are prepared in many cases to pay as much for six prints as they used to pay for twelve.

The smallest order must show a profit and the photographer should know what the work really costs. This knowledge would give him the courage to charge more.

In my own studio the average person for the last two years has been ordering six. Out of every fifty people I photograph I venture to say that thirty-five order six prints; a few order one print and a very few order one, two, three or four dozen. Reorders are, of course, frequent, but the person who orders just one print from me must show me a profit.

Let each one of you imagine that he or she is to go into partnership with me; that each of us is to put up the sum of \$2500.00 so that our capital is \$5000.00.

Let us keep down our cost as far as possible in considering how much space we need.

We want an office, nothing very elaborate, so we take a space, say 16x20. We are going to have a dark room in which we shall do our printing and developing, say 12x14. We must have another work-

CAMERA CRAFT

room for storing our stuff, etc., say 12x14. Then we shall require a dressing room, 6x8. For our studio we shall require a larger room, say 15x22. Now we are going to calculate on the square feet, which is 1034 square feet.

The next point—there are two sides to the next point—is how much can we afford to pay for that studio? That is going to be determined by the volume of business we are expecting to do. The neighborhood must be selected accordingly. Let us assume the rental will be 15 cents a square foot. That equals \$155.00 a month. In selecting this neighborhood we are not interested in selling prints at \$75.00 to \$100.00 per dozen; we are going to supply people who spend at the outside from \$25.00 to \$30.00. In a studio of this sort the average sale is perhaps less than \$20.00. Since we could very easily go out and invest at 6 per cent our \$5000.00, we ought to get in from our own business at least 10 per cent. Therefore our capital should give us an income of \$500 a year.

We select our space, take a five-year lease, run partitions, decorate, put in electric lights and so invest \$1000.00 under the head of permanent equipment. This sum must be accounted for at the end of our five-year lease, and so it represents a depreciation expense of \$200.00 a year, or \$17.00 a month. Therefore our real rent is \$155.00 plus \$17.00, or \$172.00.

Then we have to get our cameras. We will say we spend for lenses and plate holders and general equipment \$1000.00. At the end of our five years it is safe to assume that our \$1000.00 is not worth over \$500.00; divide that by five and by twelve and we bring it down to \$8.50 a month on account of depreciation. Also we have insurance and several miscellaneous charges that are going on all the time and making up the sum total of our minimum overhead per month. We have here \$172.00 for rent, \$8.50 for depreciation, and a general charge for telephone service, towel service, janitor service, and insurance that will undoubtedly run up to \$20 per month; and with electric light replacement and other small items we must consider ourselves very lucky if we get off for that. So that we are traveling right along under

a fixed overhead of \$200.00 a month. If we each draw out \$200 a month that brings the amount up to \$400.00 more. So there are \$600.00 outgo to that point. On an average, material charges would be fairly high; but material charges fall down in per cent as the selling price of photographs rises. For example, if we make portraits for \$100.00 a dozen our material charge may be 10 per cent; but, if we make them at \$20 per dozen, it may rise up to 20 per cent. We have assumed that \$20.00 is our average income per person. If we figure on \$4.00 of this as material that leaves \$16.00. We have to take in \$600.00; and we have to take in another \$8.50 to take care of our interest charge (we have a \$600.00 interest charge, or \$8.50 per month), which brings it up to, say, \$609.00. Divide that by 16 (price less material) and we find that we have to make thirty-eight engagements a month, each one spending \$20.00, in order to meet that overhead—thirty-eight people, \$16.00 a month.

Now if we have made this analysis first and looked into our neighborhood, we might stop to wonder if we could get thirty-eight engagements a month that would average that; because we would realize that a certain percentage of these would not order. To get those thirty-eight orders we might have to handle forty-five people a month, and we would find ourselves up against a pretty substantial business trying to get a 10 per cent guaranteed payment on that \$5000.00. If we know all this and find that \$20.00 is not enough, we would put it up to \$25.00.

Another point of view is: We found that our rental charge was \$172.00 a month, and we have here called it an even 1000 feet, or 17 cents a foot. At 17 cents a foot, the two biggest floor spaces are the studio and office. The big cost of a photographic studio lies not in the workroom as such. It lies in the room where you get that business and that room where the first function of the business is fulfilled, a point that very few photographers understand, where very few know how to put a suitable price on their work. At three prints per person you will realize that the cost of the floor space for dressing room and these other items of interest and ma-

CAMERA CRAFT

terial—plus some profit—should be covered by a deposit.

We have a fixed rule in my place, and no one ever takes any exception. We mail an engagement card, and we state on the engagement card that a deposit is requested. It is an endeavor to show some profit for my work.

Now, if you are going into a speculative business it is a different matter. But the great business group do not speculate with their businesses. And yet the photographer, if requested, will speculate and may receive no return for his labor.

Does that cover the ground? Can we make a go of it? I was told today—and it amused me very much—by Mr. Magnus: "There is one thing I like about your talk—you know when to quit!" I am through. (Laughter and applause.)

President Morton: Mr. Dassonville has shown very great versatility in the four lectures which he has given to this association, and I thank him very much. Mr. Zinn has asked Mr. Dassonville to attend the convention in Portland and to deliver his talks as part of the convention programme.

P. N. W. Association News PORTLAND, THE CONVENTION CITY

AUGUST 25TH TO 28TH INCLUSIVE

C. F. RICHARDSON, Secretary, Milwaukie, Oregon

The Photographers on the Pacific Coast west of the Rockies are cordially invited to attend the convention at Portland, Oregon, August 25th, 26th, 27th, and 28th, 1924.

The Pacific Coast Convention

The plans for the successful holding of a Pacific Coast convention in Portland, Oregon, August 25th to 28th inclusive, are going rapidly forward and at this particular time of writing everything points favorably towards the goal of success.

The committee have been fortunate in obtaining the finest place in Portland in which to hold a convention, namely, the Portland Auditorium.

The Auditorium, with its spacious floors, will enable the convention to be staged to the best advantage. In addition to this it is located within five minutes' walking distance of the hotels, which make it ideal for all visitors.

One of the features of the convention will be the exhibition of prints by the members. To hold a successful exhibition of photographs it is necessary to have rules governing the entries, etc., and careful note should be made of the following:

The closing date for receiving prints is August 20th. Further particulars regarding this will be given later.

Not less than three and not more than five prints can be entered by any one photographer or firm.

Prints must be mounted on art cards but not in frames. The names and addresses to be written on the back only and not on face of print, as all pictures will be judged.

All prints to be eligible must be entered by members of either the Pacific Northwest Association or the Photographers' Association of California.

The membership dues of the Pacific Northwest Association are now payable and are as follows:

Active members, \$5.00; associate members, \$3.00.

The prints from the northern photographers will be judged by three members of the California delegation and the prints from California will be judged by three members of the Pacific Northwest Association.

Many trophies are expected to be received for distribution as prizes for the various classes. Among those already received are two cups presented by CAMERA CRAFT. One cup will be awarded

CAMERA CRAFT

for the best portrait and the other for the best commercial print. The winners for these cups will be selected by the entire six members of the two selecting committees.

These trophies are very unique and are well worthy of possessing. They are made of sterling silver and the cup design is patterned after the famous California poppy. They will be an ornament that will grace either your studio or your home. If you are married your wife will claim the cup, and it will be displayed in your home, and there will be no argument.

Mr. John Vanderpant, Vice President P. N. W. Association, 557 Columbia street, New Westminster, B. C., will be glad to hear from any dealers who wish to donate prizes to be awarded for the various classes in the print exhibition.

The Convention Committee intend to obtain the services of the best in the photographic profession for the various talks and demonstrations that will be a feature of the convention.

At previous conventions very little attention has been given to commercial talks and demonstrations. This convention will be of equal interest to both commercial and portrait photographers.

Mr. Gabriel Moulin of San Francisco, one of the most prominent commercial photographers on the Pacific Coast, will talk on the "Development of a Commercial Organization." Mr. Moulin has been very active in the San Francisco Commercial Photographers' Association, of which body he is President. He has also been very active in the Photographers' Association of California and is well qualified to handle his subject.

If you have not joined your organization and signified your intentions of attending the convention in Portland, do not delay as delays are dangerous. You owe it to yourself, to your profession, to your organization to become a member. Do not hesitate—join now.

For the Professional

In the Interest of Commercial and Portrait Photographers

NEW YORK PROFESSIONAL PHOTOGRAPHERS' CONVENTION 1924

By R. Kleinberger

How electricity can best be utilized in photography was the keynote of the demonstrations given by New York's foremost photographers at the convention of the Professional Photographers Society of New York held at the Hotel Pennsylvania, New York City, March fourth, fifth and sixth. This was the nineteenth annual convention of the society and one of the most successful it has yet given, being attended by over two hundred members from all parts of the state.

This year's convention was named the "Electric Convention", because of the stress laid on the newer uses of electric apparatus in photographic work. It was possible to give the demonstrations because of the co-operation of the electrical com-

panies who lent the necessary equipment for the occasion. In the course of the three days' program there were in all twelve demonstrations given by prominent photographers of this state. Each photographer showed samples of his own work, explaining his method of working in his own studio as he went along.

The program which was presented was an example of the willingness of the big men in a field to show their working methods to those less conspicuous. Among those who demonstrated on this occasion were such men as Pirie MacDonald, Dudley Hoyt, Nickolas Muray, E. E. Mersereau and others of prominence.

In opening the convention John E. Garabrant, retiring president of the organization, spoke on the "Electric Age of Photography," showing what the use of electricity has meant for the photographic

CAMERA CRAFT

profession. Then came the demonstrations.

The Fashion Camera Studio, noted for producing many of the best fashion photographs of the day, were on hand and took pictures of models in the latest gowns just to show how it is done.

Nickolas Muray, who has taken pictures of most of the prominent dancers and actresses of the day, demonstrated how he posed and took his artistic dance pictures.

Then the audience was given a chance to hear what a woman has been able to do in the field of professional photography. Mrs. Burden Stage of New York City, who is a studio owner and operator, told something of her methods in the handling of her studio. According to Mrs. Stage tact and system in the reception room is of great importance. She believes not only in taking good pictures but also in clever and diplomatic handling of her clients. She showed herself to be quite a psychologist both in this talk and in another which she gave later.

Her second talk was on the last day of the convention after proofs of the pictures taken at the convention sittings had been made. Mrs. Stage then undertook to "sell" these to the persons of whom they had been taken. With a ready line of sales talk she pointed out the excellent features of each picture. With equal ease she seemed to know how to smooth out complaints. In this case unusual ability was required because her "clients" were all professional photographers themselves who well knew from long and sad experience the complaints that dissatisfied customers were apt to make. Mrs. Stage's quick and apt replies brought down a good many laughs from her fellow photographers in the audience.

One of the most interesting demonstrations in the convention from the point of view of lighting was that given by E. E. Mersereau. Mr. Mersereau is another of New York City's best known photographers and two years ago he bought out the long established Sarony Studios. Mr. Mersereau in his method departs from all the current systems of electric lighting. He uses entirely a system of indirect lighting by means of an inverted arc.

This system is more difficult to use than other more popular ones and requires expert manipulation. Mr. Mersereau has devoted much time to the development of this method as the results he obtains show. The indirect lighting seems to produce an illumination somewhat nearer to daylight than any of the other systems. The lines are softer and the final effect is neither harsh nor blurred. In posing his subject Mr. Mersereau pays a great deal of attention to his lighting. He manipulates his screens until he is sure there are no long shadows, nor yet too much light. While watching this artist at work it is easy to see how a wrong estimate of the light and a single false shadow can ruin what would otherwise have been a good picture. If the light is wrong the best pose becomes ineffective.

The finest points in artistic posing were illustrated in a talk called "Watch the Hands," by Dudley Hoyt. Mr. Hoyt is another photographic artist who is able to analyze a pose and find out what the seemingly insignificant feature is that yet can spoil the whole.

Hands, according to Mr. Hoyt, are too much neglected by photographers. The average photographer prefers to go around the hand question rather than face it directly and is too apt to leave the posing of the hands to the discretion of the subject. A great many hand poses allow the thumb and little finger to be unduly conspicuous. In other poses where the two hands are together one gets the effect of too many fingers. Again, the hands are too far away from the subject, making an ugly arm line.

As he talked, Mr. Hoyt, by means of a model, showed the right way and the wrong way to do it. By a slight tucking under of the thumb and little finger the unattractive spread-out effect was removed. Also by gracefully draping malines over the arms of the model the harshness of the arm line was prevented.

Some of the accomplishments of commercial photography were described by Lejaren A. Hiller, who has been called America's foremost illustrator. Mr. Hiller said that there was a great demand for photographic illustrations of the better type.

CAMERA CRAFT

so much so that he has orders to make over eight hundred illustrations by November. The need for artistic work in this field is so pressing that Mr. Hiller has received as high as three thousand dollars for a picture that cost him only twenty-five dollars to make. Mr. Hiller also believes that color photography is coming into its own and has a great future.

It had been expected that Edward Thayer Monroe would also demonstrate but he failed to materialize. In this emergency Mr. Towles of Washington, without any preparation, made an impromptu demonstration to fill in the gap.

"It is possible for the photographer to simplify working conditions," said Mr. Towles. "But he must know the value of light and shade, color and form. If you know light and its value you can do anything you want. The misuse of lights in photography is deplorable." Mr. Towles is a great believer in simplification. "Every

move you make in taking a picture should mean something," he said.

Pirie MacDonald, photographer of men and one of the big names of the Eastern photographic world, was another of the principal demonstrators and this time he actually made negatives, which he has never done at any previous convention. Mr. MacDonald is always anxious to give the other members of his profession the benefits of his own success.

Charles P. Rice of Montreal gave a talk on a too often neglected aspect of photography, the cost problem. He then showed how he had reduced the losses in his own studio by introducing an efficient system of cost accounting as a basis for quoting prices.

At the close of the convention the following officers were elected for the coming year: President, W. E. Burnell, Penn Yan; Vice-President, Sherwood Smith, Walden; Secretary, Seaward Sands, Lockport; Treasurer, Russell McLaren, Buffalo.

The Amateur and His Troubles

Conducted by P. Douglas Anderson

OWN A HAND CAMERA

By Minnie M. Cotton

With Illustrations by the Author

Do you know of anything that gives more real satisfaction than the possession of a hand camera? The little snapshots made with it recall to mind scenes that have been long forgotten. Just the sight of the little prints will make one live again many happy days. I know of no other hobby that takes the place of the camera. It gives pleasure not only to me, but does a great deal for my friends.

How frequently has it been found that the only good picture of a departed relative has been a snapshot.

Nearly all photographers have been called upon to make copies and enlargements of some little print which now means much to the owner.



ALL LOCKED UP

By Minnie M. Cotton

Own a hand camera. It need not be an expensive one. It is better by far to have even the moderate priced box camera than none at all. These little instruments will do surprisingly good work, and are equal

CAMERA CRAFT



FOLLOW ME

HURRY UP

SEE?

By MINNIE M. COTTON, Parker, South Dakota

to ordinary needs. Make your exposures in good light, and success will be yours.

Parents are only too glad to have records of their children, real, intimate pictures of them while they are growing. Is it not a fact that the pictures made with our small cameras are cherished out of all proportion to their size? Time enhances their value to us.

Gladys Mae Guernsey was playing with her own chickens in the back yard when I

happened along. Gladys was so busy and intent in her pets that I felt that this was the time above all others to secure some real snapshots of her. I knew that, if the pictures turned out well, her parents would be delighted to have them. They were.

The reproductions are from the snapshots made that day. They were all made with a 1A Autographic Kodak, size of picture $2\frac{1}{2} \times 4\frac{1}{4}$ inches.

Keep the Lens Clean

If a lens is dirty, 100 per cent service cannot be expected from it.

The writer has often been shown negatives that looked as if they had been made during a fog or through a smoke screen. Questions asked received the answer that lighting conditions were just right when the exposure was made. There was only one thing to do under the circumstances and that was, to ask to see the camera. Our suspicions were correct—the lens was dirty.

There are several ways of cleaning a lens. The simplest and easiest way is to tip the lens and dust the under side gently with an old linen handkerchief that has been laundered so often that it is soft. If there should be any dust on the surface of the lens flip it gently with the handkerchief to dislodge it. Tipping the lens and cleaning it from the under side, prevents the dust from being rubbed over the surface of the lens, and possibly scratching it. If there should be a slight mist or film on the

CAMERA CRAFT

lens, breathe on the surface and polish with a rotary motion.

One more point, it is not necessary to polish or rub the lens every time you use it. Very often a gentle flipping with the handkerchief will likely do all that is necessary.

Loading Plates and Cut Films in Holders

A great many amateurs who use plates and cut films invariably dust them with a camel hair brush before loading them in the holders. Doing this is not only a waste of time but also, they do the very thing they are trying to prevent, put dust on the plate with their brush.

Conditions under which plates are made nowadays, insure them reaching the user free from dust and to get best results they should be loaded in the holders as they are. This is also true of cut films.

Soap Bubbles

Many a time when making pictures of children you have wished for something that would keep them playing and yet would not lose its attraction for them too soon. I have been in the same fix many a time. I have hit on many a scheme to amuse them. However, there is one game that they never seem to become tired playing, it is: Blowing soap bubbles with a pipe.

Any one can make soap bubbles, but to make them last long enough for photographic purposes is another problem. The following formula was given by H. A. Lindsay, the representative of Howland & Dewey Company.

Use nine (9) ounces of water and mix in enough castile soap to make good suds, then add one ounce of glycerine. This is especially good.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

PHOTOGRAPHY WITH LENSES OF 2 TO 3 INCHES FOCAL LENGTH

Generally speaking, the use of lenses of 2 or 3 inches focal length in photography, as distinct from cinematography, is limited, in the shorter focus, to the miniature stereo cameras 45 x 107 mm. (1¾ x 4¼ inch) and, in the longer focus, either to stereo cameras 6 x 13 cm. (2¾ x 5½ inch) or to instruments of the popular "vest-pocket" type 4.5 x 6 cm. (1¾ x 2¾ inch).

It is commonly assumed that such cameras make it superlatively easy to produce a "good" negative. This assumption is accurate if a contact print only is desired; and also if enlargements of the pictorial type are wanted, for here sharpness of definition and photographic quality are of less importance than the worker's artistic feeling, his familiarity with a given method of working and concordance with the particular pictorial

fashion of the time. For really critical straight enlargements, however, the negative cannot be technically good enough, and even with the most perfect negative possible some visible sacrifice in definition and quality is inevitable if the magnification exceeds 2 diameters. It is well to remember that a 7 x 5 print from a 45 x 107 mm. stereo plate represents a magnification of 4½ diameters, whereas a 12 x 10 from a quarter-plate means only 3 diameters. Furthermore, the 7 x 5 print will be subjected to the same close scrutiny that a small contact print undergoes, whereas the 12 x 10 enlargement will be looked at from some distance. Statements that such and such a camera will yield negatives producing enlargements "indistinguishable from contact prints" must not be taken to mean literally that contact and enlarged prints carefully made from such negatives will be identical as regards definition and

CAMERA CRAFT

quality. They simply mean that enlargements of moderate magnification will not display very apparent defects.

If the small negative is to yield a technically perfect enlargement its production calls for special qualities in the camera and special care in working. These points are described below.

Lenses

Obviously, the anastigmat is the only type that fulfils requirements. A first class lens of $f/6.3$ - $f/6.8$ full aperture cannot be beaten for this work. The larger aperture lenses are magnificent instruments, but if the utmost perfection of image is desired, lenses built with a full aperture of $f/6.3$ - $f/6.8$ are superior. Curiously enough, it is among extra-large aperture lenses—those of the Petzval and modified Petzval types—that the keenest definition is obtainable, but the sharpness is confined to the axial rays, and for this and other reasons such lenses are out of court in this connection. If the best results are to be had, baby lenses must be most carefully protected from dust and moisture. Constant cleaning is a remedy that cannot be recommended, for it soon destroys the optical perfection of a high-grade instrument.

Focussing

Even a 2-inch lens working at $f/6.3$ - $f/6.8$ requires a focussing adjustment. A lens of 54-mm. focus (2 1-6 inch), working at $f/6.3$ and focussed on a point about 14 yards distant, will give a sharpness of 1/500 inch between 6 yards and infinity. Such a negative, magnified 5 diameters, will yield enlargements with a sharpness of 1/100 inch. Now, 1/100 inch is a very poor standard of sharpness for a contact print—and the small enlargement will be scrutinized as if it were a contact print. If a higher standard of definition is wanted in the negative (a good $f/6.3$ anastigmat can define to a higher degree than 1/1,250 inch over the entire area of its plate) the range of "depth of field" is reduced accordingly. Even with the low standard of 1/500 inch, objects closer than 6 yards will not be sharp. Some small cameras are fitted with supplementary lenses for focussing near objects. These "magni-

fiers" require to be optically perfect. They add two glass-to-air reflecting surfaces and further impede the weaker marginal rays, thus tending to inequality of illumination. They must be kept scrupulously clean if foggy effects are to be avoided, and they add another little item for the photographer to worry about. The focussing jacket arrangement is satisfactory in practice if made with high precision. I have often wondered why the Cooke lens in its "focussing" form is not fitted to small cameras, but no doubt there is some reason that prevents this simple solution being adopted for V.P. cameras, while the matching of two such lenses for stereo work would presumably be a difficult matter. The exquisite definition given by the lens will be spoiled by the plates (usually of thin glass) being too much bent by too powerful a spring in the slide or in the sheath in a changing box. Some bending is inevitable if the springs act, but it need not be harmful if not present to a great degree. This is another reason against extra large aperture lenses with little depth of focus. Flat film and roll film are less accurate than plates, and, if they are pressed flat against a sheet of glass, a certain amount of diffusion (scatter), which is always present where light passes from one medium into another of less density, is inevitable.

Shutters

With a good $f/6$ lens and a slow shutter speed the baby camera held in the hand can produce large work possible with a half-plate camera only when the latter is mounted on a stand, because at the same relative aperture (f/number) the baby lens has greater depth of field and is actually faster than its big brother. No fully satisfactory explanation for this enhanced speed has been given hitherto. These advantages will be very largely discounted unless the shutter works smoothly (at least until the lens is again closed, when any jar becomes harmless) and has a very delicate release. This delicacy of release is not, to my knowledge, obtainable in "self-setting" shutters, because the act of depressing the release sets the actuating spring and therefore involves some effort. Another important point is the

CAMERA CRAFT

correct position of the release lever or button. A range of speeds between $\frac{1}{4}$ and $\frac{1}{64}$ sec. seems all that is required for general work. Higher speeds introduce the danger of under-exposure, especially undesirable in small negatives for enlarging, while "shake" is almost inevitable with a speed slower than $\frac{1}{4}$ sec. Even at $\frac{1}{64}$ sec. it is necessary to guard against "shake." When working at waist-level I can minimize this danger by resting the camera on my walking stick. A tiny hole in the handle of the latter receives a metal pin with a smooth conical head that fits snugly in the tripod bush. This device weighs about $\frac{1}{6}$ oz., and is no larger than a $\frac{3}{4}$ -in. piece of lead pencil.

Finders

Where only the centre of the picture is important the eye-level finder is quite suitable, and it is the best for objects in motion. Where both "horizontal" and "vertical" views are to be taken at eye-level, two finders should be fitted and their positions should be such as to make sighting easy. An inconveniently placed finder often spells failure owing to "shake." If the eye-level finder is fitted with a needle-plumb, levelling the camera becomes less a matter of guess-work. For accurately placing the whole image on the plate and keeping vertical lines parallel, an accurately made ground-glass finder cannot be excelled. The moving mirror of a reflex may cause vibration, and the twin lens adds bulk, except in a stereo camera when the finder lens can be placed between the "taking" lenses. In stereo cameras of the small sizes mentioned here this results in the ideal finder, for the lenses are so close together that the image shown in the finder can be relied upon for quite close objects. It may be said here that many find it easier to give slow exposures of $\frac{1}{4}$ sec. or $\frac{1}{2}$ sec. at waist-level than at eye-level.

Plates and Development

Some of the new ultra-rapid emulsions have a very fine grain, but this character is more perfect in plates of the extra-rapid type (about 300 H. & D. or 90 Wynne),

while the slow "ordinary" brands of good makes are even better. The photographer can, however, second the efforts of the manufacturer by giving a full exposure and avoiding over-development. Warmish solutions (75 deg. F.) and quick drying also need avoiding, for they mean a more prominent grain. As grain increases with development, there is something to be said for a developer giving a pronounced pyro stain image (not stained rebates) because the stain image adds so much opacity and contrast that the metal silver image can be somewhat under-developed. Another advantage of such a solution, of which pyro-metol is an example, is the short "total time of development," and the consequent lessened danger of light-fog. Crystal clear rebates should characterize small negatives.

Enlarging

When enlarging it is best to focus on a sheet of white paper of the same thickness as the bromide paper. A glass front to the easel entails some slight diffusion (see above) and bare paper is best. With the vertical type of enlarger it is a simple matter to hold the paper down flat. Even if the enlarger is of the "self-focussing" model the lens may be fitted in a focussing mount so that the most precise focus can be attained in all cases. Incidentally it may be mentioned that this movement renders the self-focussing enlarger suitable for pictorial "stunt" work.

It will be seen that the production of small negatives yielding enlargements comparable with contact prints calls for extreme care in the selection of suitable apparatus and in its manipulation. This partly explains why technical photographers find large cameras better suited for their work. Where a certain softness of definition and lack of quality are not objected to, the small cameras are far and away the easiest to use, and this explains their extraordinary popularity.

LOUIS NELL.

B. J. of P.

Notes and Comment

Get Together Meeting

The Commercial Photographers' Association of San Francisco held their regular monthly meeting at the St. Germain restaurant on Tuesday, April 8th. They had as their guests the members of the Commercial Photographers' Association of Oakland.

Mr. Gabriel Moulin, President of the local organization, was called out of town on business and Mr. Ralph Young acted as chairman for the evening.

An interesting exhibit of commercial photographs, from the Photographers' Association of America, was displayed on the walls and was much admired by the members. This is the same collection of prints that was displayed at the Washington convention held last July.

On the invitation of the chairman various members recited their experiences since the associations were formed and this proved one of the many hits of the evening.

The meeting was voted a great success and it was very evident, by the attitude of those present, that this is only the first of many such meetings.

Photographic Federation

Mr. William Harding, managing editor of "The Camera," offices 2 Crow street, Dublin, Ireland, delivered an address on the forming of a photographic federation to the members of the Royal Photographic Society, London, on Monday, the 7th of January, 1924.

The forming of a photographic federation is a very novel idea and certainly calls for careful thought and analysis.

The address was followed by a very interesting discussion of the subject by the members.



G. F. CHAPMAN

Vancouver and New Westminster Photographers' Association

The above named association held their annual banquet and dance on Tuesday, April 18th. There were fifty-five present. The tables were beautifully decorated and arranged in the form of a horseshoe. Mr. G. F. Chapman, the retiring president, was master of ceremonies.

Talks were given by Miss Philips, Mr. Chapman, Mr. Bridgeman, Mr. Dunn, Mr. Stewart, Mr. Vanderpant, Mr. Rowe and Mr. McKenzie.

The following officers for the year were installed: President, Mr. V. V. Vinson; Vice-President, Mr. J. Vanderpant; Secretary-Treasurer, Mr. H. E. Bullen.

CAMERA CRAFT

Willamette Valley Professional Photographers' Association

The Willamette Valley Professional Photographers' Association met in Salem, Saturday evening, March 15th, at the studio of Mr. Parker. After the business meeting some talks by the members were enjoyed, and a collection of child portraits were viewed.

A feature of the evening was the presentation of a beautiful three-piece candle and vase set in antique silver to Mr. and Mrs. Chester M. Coffey, of McMinnville. Mr. Coffey acted as President of this Association the past year. Miss Kathryn L. Gunnell spoke a few words of appreciation on behalf of the members, after which Mr. Coffey made a speech of acceptance and hearty thanks. Refreshments were then served by the photographers of Salem.

KATHRYN L. GUNNELL,
Publicity Committee.

The Agfa Catalogue

A copy of the catalogue of the Agfa Products, Inc., 114-116 East Thirteenth street, New York, has just reached our desk.

This attractive booklet tells about the many various products manufactured by the company such as chemicals, plates, films, filters, etc., and will undoubtedly prove of interest to photographers.

Several illustrations show results obtained on their plates and films. The reproduction of a landscape from an original photographer in natural colors on their color plate is very good.

A Joyous Event

At Honolulu, T. H., on Thursday, March 6th, Mr. Paul De Gaston, one of San Francisco's leading photographers, was married to Miss Ruby M. Brown. We congratulate the happy couple.

Mr. De Gaston is a very active member of the Photographers' Association of California and has done much for the organization. During 1923 he served as chairman of the committee on ethics and took a great deal of interest in the several other programmes advanced for the betterment of the association.

Harringtons, Limited

We have just received a copy of the 1924 catalogue published by Harringtons, Limited, 386 George street, Sydney, Australia. It is very complete in every detail and should prove of value and assistance to all who are interested in photography.

Mrs. G. G. Williams

It is our sad duty to record the passing of Mrs. G. G. Williams, home portraitist, San Francisco, on March 24th, 1924.

Mrs. Williams was called home very suddenly, surviving but a few short hours after being taken ill. Previous to coming to San Francisco Mrs. Williams was in business in Chicago for several years.

Help to Create the Roosevelt-Sequoia National Park

The Sierra Club, 402 Mills Building, San Francisco, ask that all interested in the Big Outdoors write to their Congressmen and Senators at once urging them to aid in the EXPEDITIOUS passage of the bill (H. R. 4095), now pending before Congress. Also write to: Hon. Nicholas J. Sinnott, Chairman of Public Lands Committee, House of Representatives, Washington, D. C., Hon. John D. Fredericks and Hon. John E. Raker, also House of Representatives (the two latter being California members of the Committee) urging that they have the bill reported favorably at as early a date as possible. Please help to this extent and act now. Every letter counts.

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination:

Photo-Engraver

Applications will be rated as received until June 30. The examination is to fill vacancies in the Government Printing Office, at an entrance salary of \$1 an hour, plus the increase of \$20 a month granted by Congress. Employees receive additional compensation for overtime work, being paid at the rate of time and a half for Sunday work, double time for holiday work, and 20

CAMERA CRAFT

per cent in addition to the day rate for night work.

Applicants must have completed an apprenticeship of at least four years in the photo-engraving trade, at least one year of which must have been in one of the following special branches: Half-tone or line photographer, stripper and printer, copper etcher, zinc etcher, finisher, router, and prover.

Competitors will not be required to report for examination at any place, but will

be rated on their education, training, and experience on a scale of 100, such ratings being based upon the competitors' sworn statements in their applications and upon corroborative evidence.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.

Our Book Shelves

Wellcome Photographic Exposure Calculator, Handbook and Diary, 1924

All it seems necessary to say regarding this familiar little red annual is, it is now ready! However, a few words about the 1924 number will not be amiss.

There has been considerable revision and many additions to the list of plates and films, both in regard to exposure speed and development speed.

In reference to the calculator we note a simplification of the monthly light tables, which now consist of four columns of light conditions instead of five, each condition demanding double the exposure of that preceding it.

Twenty-four of the memorandum pages are so arranged that the photographer can use them for additional exposure records if necessary.

A complete list of tables for development, with tabloid products, complete the book.

Published by Burroughs, Wellcome & Co., 9 East 41st street, New York.

Number 191 of the Photo Miniature, "Out of Doors With a Hand Camera"

As its name implies, deals with outdoor photography with a hand camera. Its pages contain many valuable and practical pointers about handling the camera and how to treat the various subjects that come

within its scope.

There is no reason why fine work cannot be done with the ordinary camera, provided the amateur will handle his camera intelligently and within its limitations. The several worth-while illustrations demonstrate this fact and add interest to the text.

Published by Tenant and Ward, 70 Fifth Avenue, New York. Price 40 cents.

Chemistry of Development

This is the second revised edition of this manual and is a very complete discussion of the subject. Many formulas are given for both tray and tank development. In addition there are pointers on developing troubles and how to remedy them. The manual should prove valuable as a reference book.

Published by J. Will Wishka, 515 5th Street, Effingham, Ill.

PENROSE PROCESS POCKET BOOK AND DIARY, 1924

Compiled by Wm. Gamble, F.R.P.S., F.O.S.

This is a small handy pocket diary. It contains a few of the most useful tables and also a list of the various books that are useful to all who are engaged in process work.

Published by A. W. Penrose & Co., Ltd., 109 Farringdon Road, London, E. C. 1. Price 2 shillings net.

CAMERA CRAFT

BYEPATHS OF COLOUR PHOTOGRAPHY

By O. Reg

The author of this book is a practical photographer who has devoted many years to the study of color photography and has originated many new ideas and ingenious forms of color cameras. His work is based on the subtractive method, which he considers will ultimately prove the most useful and technically perfect one.

The book contains much valuable information regarding experimental work in one-exposure color photography and should

prove valuable to all who are interested in this work.

Although the book deals with the various methods of three-color work in vogue up to the present day, nothing is said about such processes as Autochrome, Paget, etc., as these belong to a different category than the methods which the author has sought to expound.

The book is edited by William Gamble, F.O.S., F.R.P.S. Publishers, E. P. Dutton & Company, 681 Fifth Avenue, New York. Price \$2.50.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department

New Art Association

Mr. Louis Fleckenstein has just organized an Art Association which will cover all the graphic arts, including pictorial photography.

One of the most important objects of the association is to obtain a new municipal art gallery for Long Beach, and when they succeed in doing this they expect to hold an international salon.

The members meet at the Library Art Galleries the third Tuesday of each month.

The following is the list of officers: Louis Fleckenstein, President; T. R. Fleming, First Vice-President; W. R. Barker, Second Vice-President; Alice Maynard Griggs, Recording Secretary; Adelle Phelps, Corresponding Secretary; Edna Hester Badgeley, Treasurer; Mrs. Louis Fleckenstein, Historian and Chairman of the different committees; George D. Bowman, Membership Publicity; Marie Kendal, Art; Florence M. Freeman, Programme; Cornelia Fleming, Entertainment.

FORTHCOMING EXHIBITIONS, 1924

October 17th to November 23rd, 1924—San Francisco International Salon. Last day for receiving prints, September 29th, 1924. Particulars from H. A. Hussey, Secretary, 64 Pine Street, San Francisco, California.

October 4th to November 14th, 1924—The Eighth International Salon of Photography under the auspices of the Camera Pictorialists of Los Angeles. Last day for receiving prints will be announced next month. Particulars from John C. Stick, Director, 811 Washington Building, Los Angeles, California.

Alexander P. Milne

The Officers of the Pittsburgh Salon wish to make public expression of their great loss in the passing of one of their esteemed contributing members, Mr. Alexander P. Milne, of New York City, who passed away March 29th, 1924.

Mr. Milne was one of those quiet, unassuming men—a very conscientious worker in Pictorial Photography. His beautiful and most expressive creations have been admired by thousands of readers of our best magazines who used his illustrations, and in the Pittsburgh Salon—which has had the honor to show his splendid work for several years.

International Photographic Association

Officers of the I. P. A.

- F. B. Hinman, President, Evergreen, Jefferson County, Colo.
 Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.
 A. E. Davies, General Secretary, 1327 Grove St., Berkeley, Calif.
 John Bieseman, Director Post Card Albums, Hemlock, Ohio.
 Lovic Meredith, Director Stereoscopic Division, Ruppertown, Tenn.
 A. E. Davies, Director Lantern Slide Division, 1327 Grove St., Berkeley, Calif.

STATE SECRETARIES

- California—A. E. Davies, 1327 Grove St., Berkeley.
 Colorado—H. E. High, 1023 Champa St., Denver.
 Idaho—Eugene Clifford, 902 9th Ave., Lewiston.
 Iowa—Harry B. Nolte, Algona.
 Kansas—H. H. Gill, Hays City.
 Louisiana—Samuel F. Lawrence, 1754 Laurel St., Shreveport.
 Mississippi—George W. Askew, Jr., 211 34th Ave., Meridian.
 Missouri—J. F. Peters, Room 408, Union Station, St. Louis.
 New York—Louis R. Murray, 927 Ford Street, Ogdensburg.
 Oregon—F. L. Derby, La Fayette.

NEW MEMBERS

- 5329—John K. Packard, P. O. Box 11, Brockton, Mass.
 Vest pocket to post card of scenes of U. S., China and P. I. Many pictures of interest; for anything of interest, children and nudes. Class 1.
 5330—Dr. W. A. Marcellis, 314 Barrie St., Kingston, Ontario, Canada.
 2½x4¼ and 5x7 of all subjects, inside and out; for anything snappy and of educational value. Any good picture acceptable. Class 1.
 5331—B. H. Graham, 647 South 52nd St., Philadelphia, Pa.
 Class 2.
 5332—R. C. Matthews, 715 Buchanan St., Topeka, Kansas.
 5x7, 3¼x5½, 2¼x3¼ and 2½x4¼ of landscapes, and points of interest in cities and places of central and extreme west; for landscapes and points of interest as above, Colorado Grand Canyon, California, Washington, Oregon, Salt Lake, etc. Class 1.
 5333—L. E. Edmondson, Obadest Ave., Mobile, Ala.
 5x7 and smaller of landscapes; for the same. Class 1.
 5334—Mrs. John L. West, P. O. Box 435, Richland Center, Wis.
 3¼x5½ and smaller of landscapes, natural scenery Wisconsin River, etc.; for landscapes, river scenery, water falls, canyons, or anything of interest. Class 1.
 5335—L. E. McLander, 908 Vine St., La Crosse, Wis.
 Class 3.
 5336—I. L. Mellott, P. O. Box 340, Atkinson, Ill.
 Views of Midwest scenery, beach scenery, bathing beauties, etc.; for bathing beauties and studies and interesting scenery. Class 1.

- 5337—C. F. Otis, 638 S. 11th St., Marshfield, Ore.
 4x5 contact and 8x10 enlargements of landscapes, lakes, rivers, forests, seascapes and shipwrecks; for mountain scenery, views from national parks. Class 1.
 5338—Lewis D. Capen, Millbrook, Mich.
 Class 3.
 5339—Andreas J. Andresen, 4059a McRee Ave., St. Louis, Mo.
 5x7 and 8x10 enlargements of 4x5 of news and fire fighting, parades, fire apparatuses, wrecks, buildings; for anything of interest, female studies, draped and nude, fire fighting and apparatus, wrecks. Class 1.
 5340—Ralph D. Hartman, 1106 E. 111th St., Cleveland, Ohio.
 4x5 or less of scenes, clouds in landscapes, portraits, child studies; for the same of figure studies. Class 1.
 5341—W. H. Hawley, Vernon, Texas.
 Class 2.
 5342—Ray E. Gates, Jr., Box 884, Union City, Pa.
 2¼x3¼ up to and including 8x10 of pictures of general interest, wrecks and scenery (scenery hand tinted); for the same and figure studies. Class 1.

RENEWALS

- 1714—H. A. Nerison, Westby, Wis.
 Class 2.
 2095—G. G. Stortz, 2611 N. 8th St., Philadelphia, Pa.
 3¼x5½ of landscapes and historical buildings and places; for all kinds of views from all parts of the country, or anything of general interest, except portraits. Class 1.
 3255—Dr. A. M. Sutton, 311 Walnut St., Pacific Grove, Calif.
 3¼x4¼ of Marine and fresh water animal and plant life, insects, etc., 10 to 450 diameters; for the same. I desire to exchange only fotomicrographs. Class 1.
 3792—Fritz Stein, Danzig-Neufahrwasser, Free State of Danzig.
 Desire to exchange child photos, especially figure studies, quarter plate, half plate and less; good work given and required. Class 1.
 4632—J. H. Hans, 629 Woodland Ave., Kansas City, Mo.
 Nudes; for the same. Class 1.
 5189—George Francis Hogan, 220 West 69th St., New York, N. Y.
 3¼x4¼, 9x12 cm., 4x5 of Marine, Naval, sea and landscapes, news events, architectural, monumental; for the same and same sizes. Class 1.
 5255—O. K. Wiandt, 732½ E. Main St., Danville, Ill.
 3¼x5½ and smaller, landscapes, clouds and miscellaneous; for anything of general interest. Foreign correspondence in English invited. Class 1.
 5262—James Gillidett, Plains, Kansas.
 Class 2.
 5319—B. Sargeant, 885 Sausalito Blvd., Sausalito, Calif.
 Class 3.
 5183—Homer D. Cornelius, 410 So. Ashland Blvd., Chicago, Ill.
 2¼x3¼ and 2½x4¼ glossy finish of Yellowstone Park, Yosemite Park and subjects of general interest throughout the Western states; for historical or any interesting subjects within the U. S. Class 1.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

OUTFITS FOR SALE—Continued

New 5x7 Home Portrait Graflex with 3 film holders and cut film magazines, without lens for \$135. Graflex bought new November, 1923. For further information address Jos. Mlinar, Greene, Iowa.

Print Washer (Eastman) Motor driven, almost new. Also 8-inch x 6-inch Circuit printing frame with plate glass (new). W. K. Waters, 2149 Broadway, Oakland, Calif.

Newman and Guardia Plate Sybil 2½x3½ Cook F 6.5 lens, six holders and adapter \$45 to quick buyer. Address G. R., care Camera Craft, 703 Market St., San Francisco, Calif.

Mentor Stereo Reflex 45x107 mm., new condition, \$125. Goerz Stereo Focal Plane 45x107 mm., F 6.3 Krauss Zeiss Tessars \$65. A. J. Frohock, Moorestown, N. J.

Ica, Ideal camera 3¼x4¼ plates and film, double extension; Carl Zeiss F 4.5 lens with supplementary lens that increases focus 50%; 6 plate holders, pack adapter and carrying case, all new, \$80. 3 A Kodak with extra back for plates, Ray filter, Cooke F 6.5 lens and Volute shutter, carrying case, like new, \$60. W. E. Haller, 2nd and Main Sts., Davenport, Iowa.

Ernmann Model "B" 400 feet capacity movie camera equipped with an F 3.5 double anastigmat lens, turret mount tripod, filters and all accessories. Very reasonable. R. C. Suess, Eagle Body Bldg., San Jose, Calif.

Korona 4x5 focuses front also rear; Turner-Reich lens, 4 holders, tripod, as new, \$28. Ica Stereolette, Goerz Dagors, 8 holders, pack adapter, etc. Make offer. Reitzschel Stereo-Panoram (45x107) F 4.5 lenses, 12 holders, adapter, etc., (focuses close as 8 inches to object). B. H. Graham, 647 So. 52nd St., Philadelphia, Pa.

Nettel 6x13 Stereox pair of F 2.8 Pentac lenses \$130. Mentor Stereo Reflex 6x13 cm. F 4.5 Carl Zeiss lens, new condition, \$135. A. J. Frohock, Moorestown, N. J.

Sale or Exchange: Zeiss Ser. II 19-inch focus, Ross Homocentric 15-inch, Heliar 12-inch, Helimar 12-inch lenses for portrait and commercial work. Seneca Home portrait camera 8x10 Packard shutter. Korona View 4x5 new beautiful outfit. Mentor Reflex 4x5 Euryplan lens F 4.5 focusing mount with equipment. 4 A Kodak with Velostigmat lens in Mutspeed shutter for speed work. Goerz Dogmar lens 7-inch focus Acme shutter, Cooke 8-inch in Volute shutter, Zeiss 7-inch W. A., all in fine condition. Write for particulars. A. C. Barber, 415 Oregon Bldg., Portland, Ore.

8x10 Eastman camera No. 2, 7 double plate holders and case, list \$60. One D Set Bausch & Lomb Convertible Protars fitted with Volute Shutter in leather case, list \$246. One Home Portrait Stand and extension. List \$18. This outfit cost \$324 and is as good as new, will take \$200 or will sell separately. Also one Eastman No. 2, 5x7 camera and 12 plate holders and case, good as new, \$35. Park Studio, 651 Kearny St., San Francisco, Calif.

No. 1 A Graflex fitted with Kodak Anastigmat F 4.5 lens 5½-inch focal length, carrying case, Wratten K 1 and K 2 filters, perfect working order. Also 3 A Kodak latest model with 7.7 lens in Ilex shutter, practically brand new; combination back, leather carrying case, ground focusing glass, portrait attachment, color and sky filters, 4 double plate holders, 8 cut film sheaths. What have you? F. L. Byers, 404 Montana Bldg., Lewistown, Mont.

Morganfield, county seat of Union County, Kentucky, has 3,000 inhabitants but no photographer and the Morganfield Kiwanis Club thinks it a good location for one.

Morganfield Kiwanis Club

J. A. STILES, Secretary

Morganfield

Kentucky

STUDIOS FOR SALE

Wholesale and retail Kodak Supply Business: Eastman agency; \$2500.00 monthly business; Central California; price \$3000. Address A. J., care Camera Craft, 703 Market St., San Francisco, Calif.

Modern studio on main street of live Oregon city. Ground floor. Most modern and complete equipment for studio and commercial work and Kodak finishing. Very little competition. Inventory, \$4,000. Price, \$3,000 cash and terms will handle this or will consider a trade for other location. R. E. Stinson, 423 Main St., Klamath Falls, Oregon.

Two completely furnished rooms above my studio available for Kodak Finishing, or Commercial work rooms. Whigham's, 739 Market St., San Francisco, Calif.

Fully equipped, artistically furnished studio with perfect natural lighting, located center business-residence section, San Francisco, will be sold at bargain account owner marrying and leaving city. A select lucrative business has been built up and can be easily held by good photographer. Address B. M., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS FOR SALE

Sale or Exchange: Dogmar 7½-inch lens for sale or will exchange for a 3¼x4¼ R. B. Graflex, in perfect working order, without lens. F. L. Byers, 404 Montana Bldg., Lewistown, Mont.

Latest model, 1-A Graflex, used once only, fitted with kodak anastigmat F 4.5 lens, cost \$120 will sacrifice for \$90. Address H. C. G., care Camera Craft, 703 Market St., San Francisco, Calif.

Georz Tenax 3¼x5½ Dogmar convertible lens, compur shutter, long bellows, fine shape, \$50. Trade for high class small camera. 1176 Yale Station, New Haven, Conn.

Ica Polyscope 45x107, Novar 6.8 Anastigmat, case, 6 holders, \$27.50. Eastman No. 1 Special Kodak, B & L Tessar 4.5 Lens Ilex shutter, \$32.50. W. Rowley, 6812 Normal, Chicago, Ill.

Want Anastigmat lens 9½-inch to 16-inch focal length F 4.5 or slower, Eastman 8x10 View or Home Portrait camera. For sale:—4x5 Auto Graflex with Unoe F 5 lens, \$52., Halldorson Portrait flash lamp No. 2, \$20., Goerz Dagor 13.5 cm. in Ilex Acme, \$26. Will ship C.O.D. subject to examination. H. A. Lakin, Emerson, Iowa.

Eastman No. 4 Panorama 3½x12, like new with leather case \$20. Conley plate camera 4x5 long bellows with film pack adapter. Wollensak F 7.7 lens, also R. R. lens F 8 and Nering's wide angle lens shutter speeds 1 second to 1/100, leather case, second hand, but in good shape, all for \$25. Box 144, Napa, Calif.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE — Continued

Plaubel Makina F 3 Anastigmat \$55. Used Taxiphone half price. Frohock, Moorestown, N. J.

3¼x5½ Compact Graflex, case, roll film holder, B & L 5x7 Tessar Lens F 4.5 \$100. Wm. O. Hammer, 35 Montgomery St., San Francisco, Calif.

5x7 Press Graflex, 4 plate holders, pack adapter, carrying case guaranteed \$40 cash. J. T. A., 161 N. 16th St., San Jose, Calif.

11x14 Corona View, like new, and tripod, one 5x7 Portrait lens, new, at a bargain. J. M. Allion, Box 355, Fayette, Ohio.

Stereo Graphic Camera, finest outfit for stereoscopic photography ever made, focal plane shutter, matched Bausch & Lomb I c Tessar, f 4.5 lens of 7½ inches focal length; sole leather carrying case; 9 cut film holders; adapter; tripod, etc. Outfit originally cost \$317.00. Condition like brand new. Make offer. Joseph A. Pollia, M. D. 2617 West 4th St., Los Angeles, Calif.

OUTFITS WANTED

Baby A-1 Vista Panarama camera 2¼x6½, state price and condition in first letter. Smith's Studio, Colville, Wash.

View camera 8x10 King, Carleton or similar type, with or without lens, describe fully. A. F. Whitehead, room 409, 537 S. Dearborn St., Chicago, Ill.

2¼x3¼ Graflex Jr. or R. B., condition perfect, describe fully; price decides. J. W. E., 25 South 5th St., San Jose, Cal.

LENSES FOR SALE

Goerz Dagor No. 4, new Bettax Shutter \$60.00. Seven-inch Goerz Celor focusing mount \$27.50. A. J. Frohock, Moorestown, N. J.

A real lens at \$70. Carl Zeiss 2-B, F 6.3—25 cm. Focus in new Bettax shutter. List \$112.50. Just like new. C. E. Haines, 823 Nob Hill Ave., Seattle, Wash.

Six-inch F 4.5 Rudersdorf, new \$22. Bausch & Lomb 5x8 F 8 Tessar in shutter, \$25. A. J. Frohock, Moorestown, N. J.

HELP WANTED

Photographic salesman with experience, ability, integrity, by one of the oldest houses in the business. Give full details and salary or commission desired, in first letter. Address G. C., care Camera Craft, 703 Market St., San Francisco, Cal.

Head retoucher for high-class studio. Must be A-1 and expert etcher. Give complete details regarding your qualifications, salary, etc. Send photograph of self, if possible, also sample negative showing your work. Permanent position to right party. F. R. Miller, Grady Studio, 1015 Second Ave., Seattle, Wash.

Expert printer and darkroom man for high class studio in Seattle, Wash. Give full particulars, age, salary, etc. Send photograph of self, if possible. Permanent position if you make good. Address S. H. M., care Northwestern Photo Supply Co., 1415 Fourth Ave., Seattle, Wash.

We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection, and then, if our offer is unsatisfactory, we will return your goods. Central Camera Co., 112 So. Wabash Ave., Chicago, Ill.

POSITIONS WANTED

In California—I have just arrived from Chicago and can give references from last employers. Am a motion picture operator and have had experience in all the branches of motion picture work. Was overseas in the photo department and made motion picture films for government records. Am an all round commercial operator also, and will do anything in a commercial studio. Have had charge of a Kodak finishing plant. Address A. W. R., care Camera Craft, 703 Market St., San Francisco, Calif.

Young man, 33 years old, wishes position as photographer in San Francisco, experienced in News, Commercial, Publicity and Portrait. Last four years M. P. Camera man. Fifteen years in business, five of them in San Francisco. 1119 W. 6th St., Los Angeles, Calif.

Position wanted in reliable establishment. Capable of taking charge of finishing plant, experience in motion picture work. Address G. W., care Camera Craft, 703 Market St., San Francisco, Calif.

A practical Kodak finisher for 14 years, I desire to sell my services to a concern who is looking for a man with modern ideas of business management and efficiency in the operation of finishing plants. I know how to gain new business, and I know how to retain what you have now, and at a profit to you. If your finishing business is run down I will rebuild it for you. State what you have to offer in your first letter. I will be ready for the job on April 1st. G. T. Bowman, 1011 So. Main St., Ottawa, Kansas.

Capable finisher, both kodak and portrait. Ten years experience. Quick, neat, accurate workman. Willing to work on retail. Age 29. Address Box No. 590, San Diego, Calif.

Young woman photographer desires position as operator or general assistant in California studio. Child portraiture a specialty, both in homes and in studio. Samples of work sent on request. Address B. M., care Camera Craft, 703 Market St., San Francisco, Calif.

Young man 22 years of age, 3 years experience in operating, printing dark room and commercial work wants job. Above includes 9 months in the Southern School of Photography. Some experience in home portraiture. At present employed, but desirous of change. Excellent references. Will go anywhere. Jack Foster, 58½ Whitehall St. Atlanta, Ga.

MISCELLANEOUS

Wanted:—Copy of Paul N. Hasluck's "Handbook of Photography." State condition and lowest cash price. Camera Craft, 703 Market St., San Francisco, Calif.

1 No. 4 Century Camera Stand, practically new. List \$27.75.....	\$15.00
2 11-Inch Parallax Reflectors, each.....	7.50
1 8x10 Voightlander & Sohn 7B Lens.....	20.00
1 5x8 Bausch & Lomb Tessar Ser. 1:C F:4.5	50.00
1 5x7 Verito F:4 Diffused Focus in Studio Shutter. New ..	50.00
1 8x10 Bausch & Lomb Protar Ser. V in Volute Shutter. New.....	59.00
1 4x5 7-Inch Focus Beck Lens.....	5.00

THE WILTON COMPANY

717 Market Street

San Francisco, Cal.

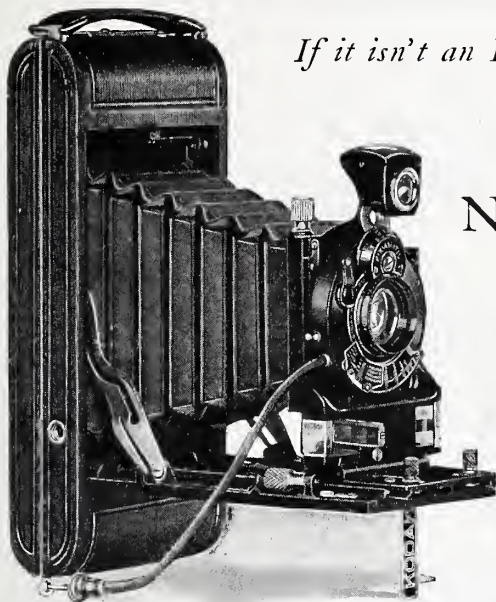
We can supply you with any new Camera, Lens or Binoculars, also have a selection of slightly used equipment at low prices.

We take high grade firearms, microscopes, Underwood or Corona Typewriters in trade. Reasonable allowance for your equipment.

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Minneapolis, Minn.



If it isn't an Eastman, it isn't a Kodak

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KODAK
Special

Pictures $2\frac{1}{2} \times 4\frac{1}{4}$
Price, \$60.00

The sharp-cutting Kodak Anastigmat *f.* 6.3 lens enables you to handle difficult pictures with a confidence that this fast lens rightly inspires.

And the Eastman-made Kodamatic shutter, with speeds from $1/200$ to $1/2$ second, including time and "bulb" actions, assures dependably accurate exposures.

Other refinements include an automatic scale which gives, at a glance, the correct exposure with each lens opening; and the Kodak Range Finder, another aid to better pictures, which finds the focus for you.

Every feature of this instrument makes it *Special* and aids you in realizing the utmost in the amateur picture field.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y. *The Kodak City*

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Auto Graflex Junior

Carry this little camera—five inches high when closed, forty-four ounces in weight—and you can challenge every picture chance that you meet.

While small in size, the Auto Graflex Junior is big in ability. Reflecting mirror, focal plane shutter, fast lens, mahogany body, morocco cover, oxidized silver-plated fittings are exactly like those that bigger models boast.

Picture size is $2\frac{1}{4} \times 3\frac{1}{4}$ inches, economical to buy film for and large enough for most purposes. When there's need for a bigger print it is easily made from the sharp, sparkling negative that the Kodak Anastigmat $f.4.5$ produces. For this lens equals any in the world.

Twenty-four instantaneous speeds of $1/10$ to $1/1000$, a slow snapshot of $1/5$ and *time*, cover every requirement.

The price of the Auto Graflex Junior with Kodak Anastigmat $f.4.5$ and one cut film holder (plate holder optional) is \$62.50, the lowest at which a Graflex with $f.4.5$ lens has ever been offered.

Ask your dealer or write us for Graflex catalog.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

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Distinctive Portraiture

Like a masterpiece of painting or sculpture—the print on Old Master or Linen Finish Vitava stands apart as a thing of unusual quality—a thing to be desired.

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It reproduces the ordinary lighting as well as plates—the unusual lighting better than plates and permits of many results that have always been impossible with plates.

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You press the button; we do the rest

CINÉ-KODAK, the new Eastman invention, and its projector, the Kodascope, enable you to show in *motion* on your screen the sort of pictures you turn to first in your album. Train the camera, press the button and the result is a reel of personal motion pictures that for you and yours will be priceless.

And the fascination of personal photoplays isn't all. Through Kodascope Libraries, Inc., professional releases may be rented for projection in your own home.

Price of complete outfit, Ciné-Kodak with either motor drive or tripod and crank, Kodascope, Screen, etc, \$335. Cost of operating is less than 1/5 of the operating expense of equipment using standard width film, and your finishing by Eastman experts in Eastman laboratories is paid for when you buy the film. *You press the button; we do the rest.*

Descriptive booklet at your dealer's or from us



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Eastman Kodak Company, Rochester, N.Y., *The Kodak City*



*Taken by
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Ic, No. 15*

THE combination of needlepoint definition with astonishing speed and even illumination over the entire plate has made the Tessar Ic/4.5 a favorite lens with both professional and amateur photographers for "arresting" motion. For your outdoor pictures this summer, equip your camera with a

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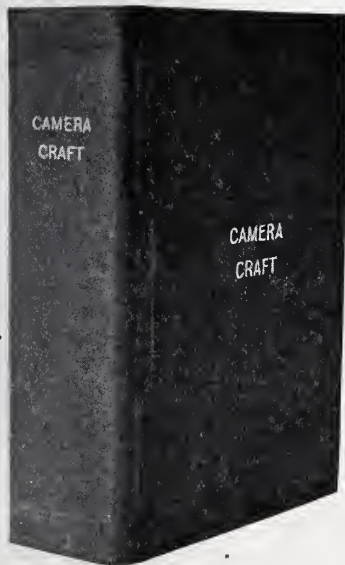
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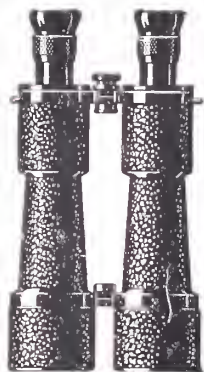
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OBJECTIVE

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3 1/4 x 4 1/4, 70c. 4 x 5, \$1.10 5 x 7, \$1.85

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6 1/2 x 8 1/2 prints on double-weight paper, 6 for \$2.00. 5 x 7 prints, 8 for \$2.00; cash with order. Royal Sepias, either sets, for \$2.50. Quality guaranteed. Prompt Deliveries.

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THE LARGEST and most comprehensive CATALOGUE

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besides, you have the privilege of testing the outfit you purchase for ten days, after which time, if you are not satisfied, you can return it and we will refund in full.

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Perhaps you have one you wish to trade or sell. Send in a complete description of it and we will make you the very best offer in cash or trade.

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Dept B-30

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KALOSAT LENS

Hanovia Lens Laboratories,
Newark, New Jersey

Gentlemen:—

The rare artistic results I have obtained with your Kalosat Lens have prompted me to write in appreciation of its superb qualities. From the accompanying studies you can readily judge that my enthusiasm is justified.

As a photographer by profession, I have long searched for a lens which would give me the delicate touch of the brush by the mere snap of a shutter. In the Kalosat I have found these qualities and to me it represents the Utopia of lenses. It infuses individuality, and portrays the delicate skin modulations with infallible accuracy. Its continued use only tends to increase my appreciation of its superiority. I have reduced my retouching work 50 per cent and disposed of several of my other soft-focus lenses since I began using the Kalosat.

In short, I might say that the Kalosat possesses a power of reproduction that will prove an unfailing source of artistic expression to a host of pictorialists.

Wishing you success with your product, I am

Yours very truly,

NICKOLAS MURAY, Photographer.

129 Macdougal St., New York, N.Y.

Write for booklet "N," it tells how a Kalosat will improve your photography.

HANOVIA LENS LABORATORIES
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Their Photographs and Home Life by A. H. CORDIER, M. D.

Author of "Some Big Game Hunts"; Associate
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Illustrated with 145 rare photographs of 100 bird species.

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Verascope Richard

45x107 mm. 6x13 cm. 7x13 cm.

The Fable of a photographer who Woke Up
(With apologies to George Ade)

There was once an Amateur Photographer who owned a High Grade camera which he used Sometimes. He always carried an Envelope of Paper Prints, showing them to his Friends and calling their attention to the Wonderful Detail. One evening the Amateur and his Wife called upon a Friendly Neighbor who owned a Verascope. The evening was Spent in looking at Positives in a Stereoscope and when they went Home the Amateur still had the Envelope in his Pocket. In the morning a Passer By found a High Grade camera in the street, smashed to Smithereens. Moral: Look at the work of the Verascope before buying a camera.

A New Richard Camera

The FILM PACK GLYPHOSCOPE 45x107 mm.

An inexpensive stereoscopic camera fitted with a matched pair of fine double achromatic lenses. It is fitted for the use of film packs only and has a fitting whereby the camera may be used as a stereoscope. The price is \$20.00. Sole leather case \$4.50.

Ask your dealer about these cameras

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Why Pay High Prices ? for Soft Focus Lens ?

The Artograph Diffusing Screen

Protected by patent in U. S. and foreign countries

E. J. EYRE

Portraits of Quality

641 SIXTH AVE.

NEW YORK October 5th. 1923.

The Artograph Screen Co.
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New York

Gentlemen:

For the benefit of other Photographers Amateurs-Professionals-I make the following statement: about to invest in a SOFT Focus Lens listed in catalog at \$120.00 a friend gave me one of your circulars, descriptive of your new patent Artograph Diffusing Screen; your claims and terms (SUPERIOR TO ANY SOFT FOCUS LENS ON THE MARKET OR MONEY REFUNDED) induced me to mail you the Price \$8.00 for size to fit my Lens.

The very first trial, convinced me of the truth of your claims, for which I am thankful, and grateful to the friend that gave me your circular in time to save me \$112.00.

In addition to producing superior SOFT Focus effects I find it saves a great deal of retouching; I shall certainly recommend this inexpensive device, to all that are interested in saving money, and producing superior work in Photography.

Yours Respectfully

E. J. Eyre

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If your dealer does not have them in stock, mail your order to
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The Graf Variable Anastigmat —

"The Inevitable Lens"

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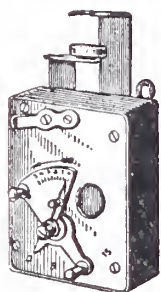


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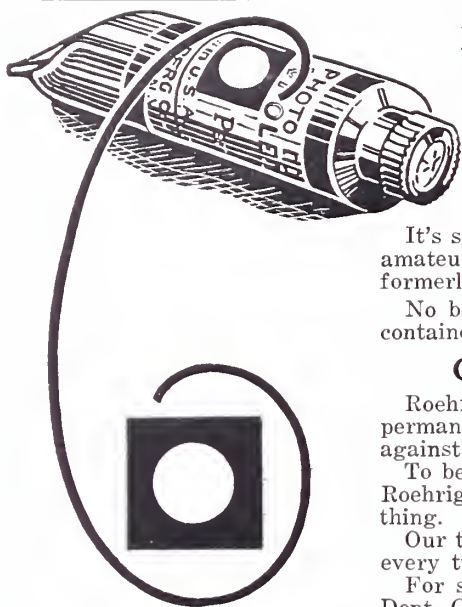
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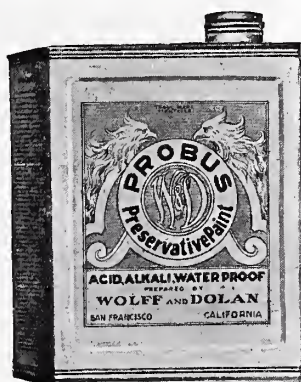
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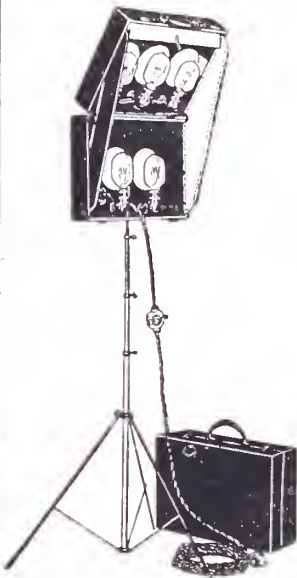
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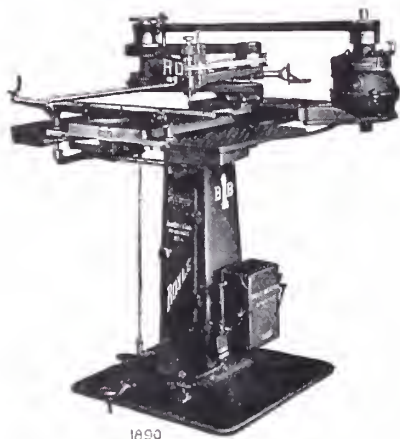
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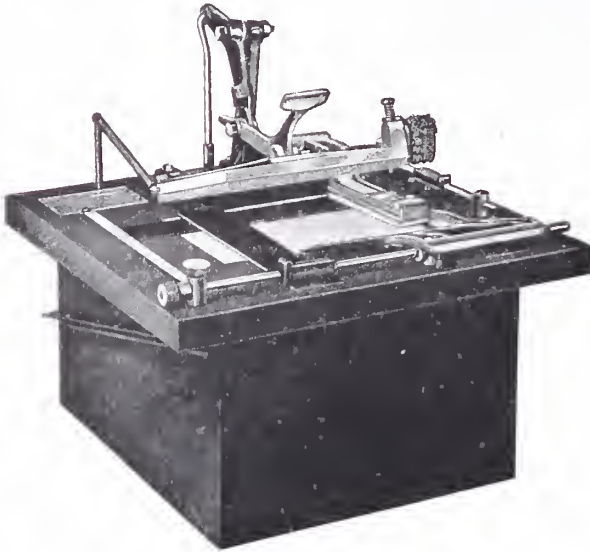
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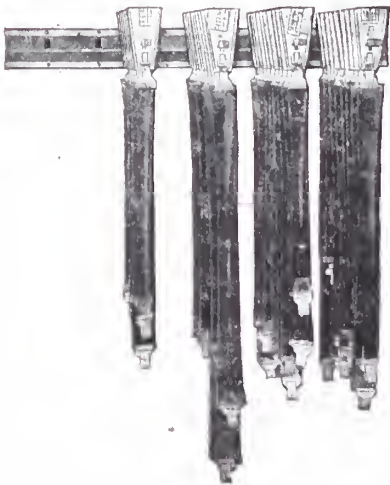
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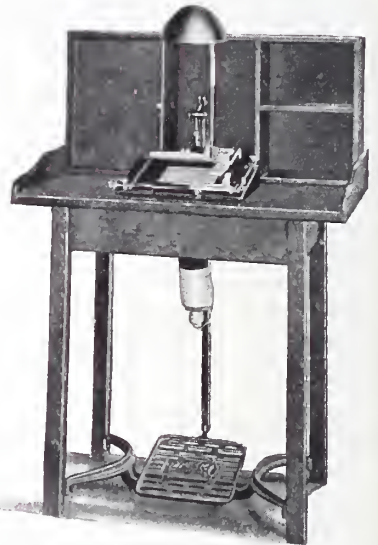
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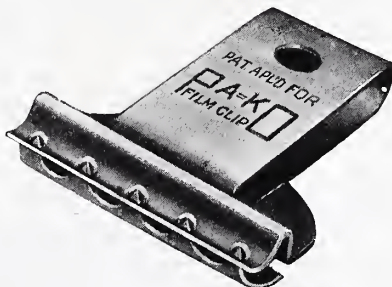
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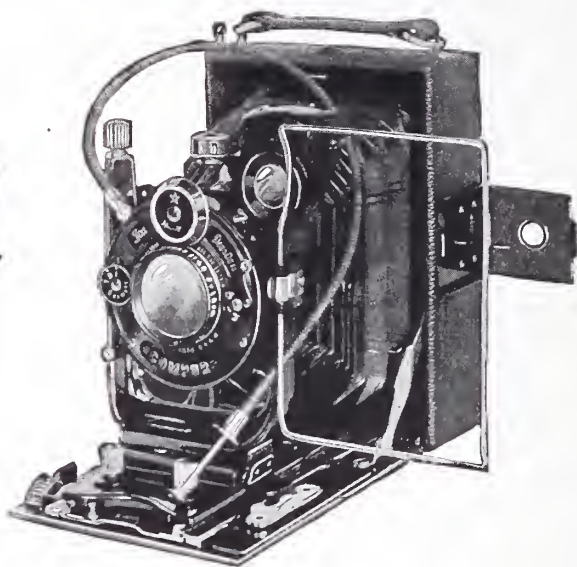
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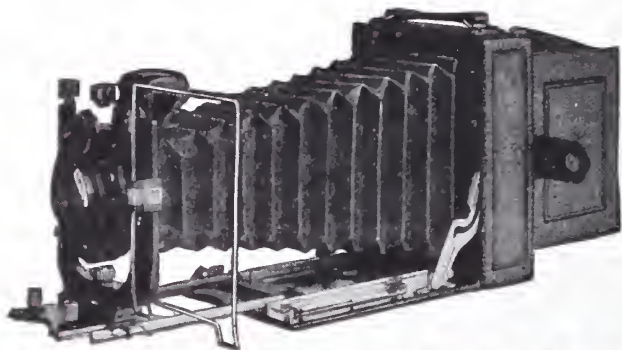
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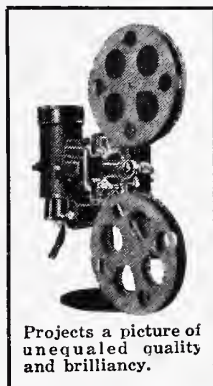
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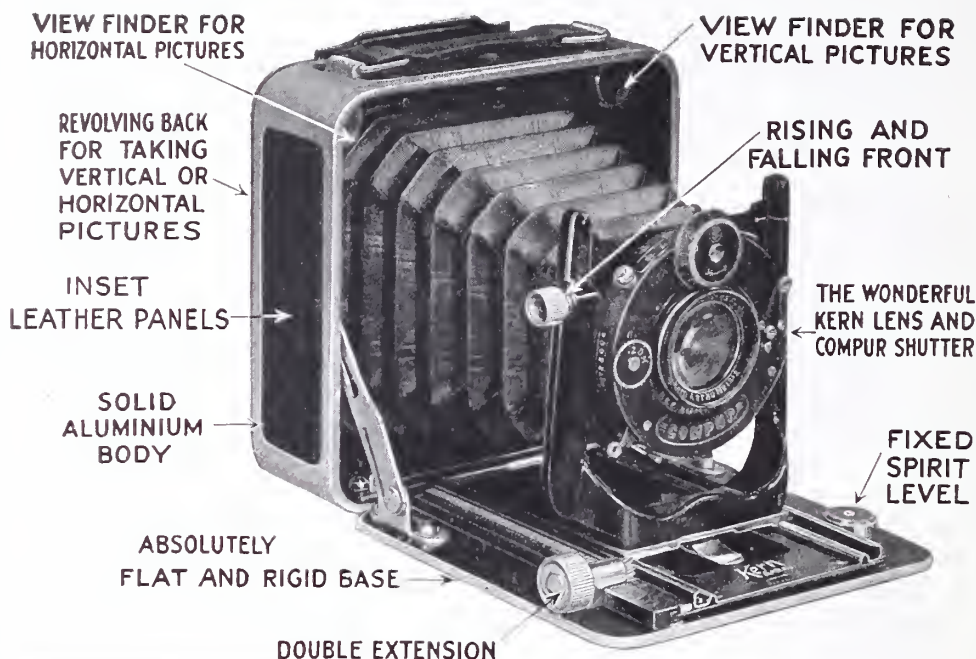
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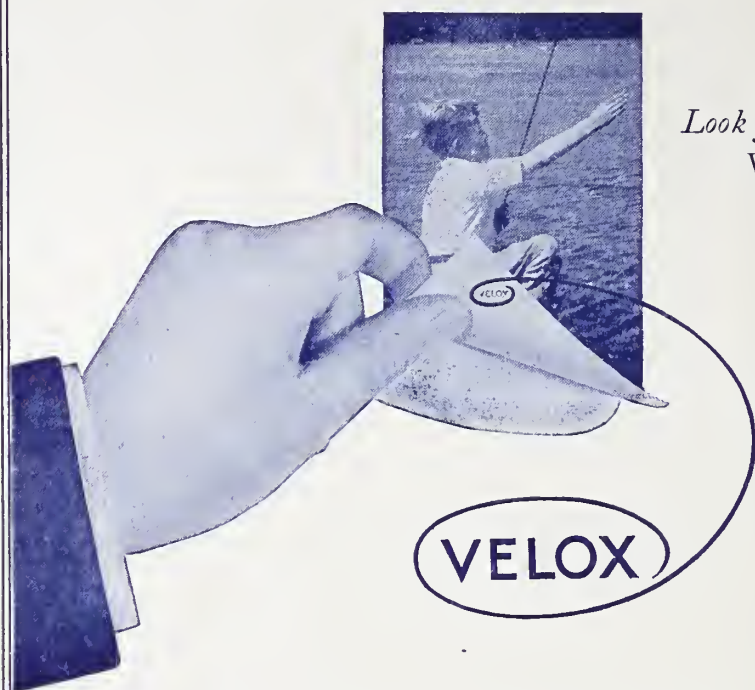
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A Photographic Monthly

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CONTENTS FOR OCTOBER 1924

Cover Design—Donner Monument.....	H. S. Lawton	
Avenue of Molten Gold (Frontispiece).....	Morton and Company	
How I Came to Make Pictures of Cats (Illustrated).....	Cornelia Clarke	465
On the Hanging of Photographic Salons.....	Karl Struss	468
Among Ourselves	S. B.	470
Naturalism	F. C. Tilney	472
Catalog Layout (Illustrated).....	L. C. Beringer	477
A New Bridge in an Old Town (Illustrated).....	Ira Wright Martin	482
Radio Talk to Photo Finishers.....	David S. Merriam	484
Rhyme of the Red Cap Porters (Illustrated).....	J. J. Morris	487
A Simple Apparatus for the Rapid Reproduction of Lantern Slides (Illustrated).....	Prof. C. B. Neblette	488
Our Cover Design		489
Hic Jacet Veritas.....	S. B.	489
Bedtime (Illustrated).....	Verse by Florence Presley; Picture by Allen Young	490
Decorative Borders (Illustrated).....	O. A. Wyandt	490
Editorial: The Amateur and the Professional.....		492
Camera Craft Silver Cups (Illustrated).....		493
Mr. W. E. Dassonville (Portrait).....		494
The Winning Portrait (Illustration).....		495
W. H. Manahan, Jr. (Portrait).....		496
Association News		497
California Association News		499
P. N. W. News—Portland Convention Report.....		500
Pacific International Photographers' Association.....		503
For the Professional		504
The Amateur and His Troubles.....		507
Notes and Comments.....		509
Club News and Notes.....		511
Our Book Shelves.....		512
A Photographic Digest.....		514
International Photographic Association.....		517

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VOL. IV

OCTOBER, 1924

No. 10






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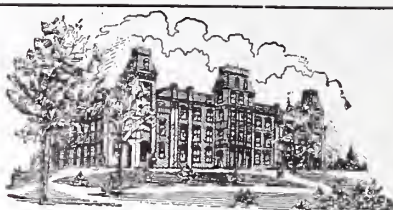
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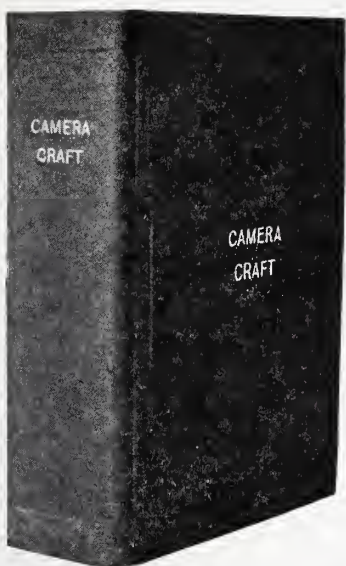
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SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII

OCTOBER, 1924

No. 10

How I Came to Make Pictures of Cats

By Cornelia Clarke, Grinnell, Iowa

Illustrated by the Author

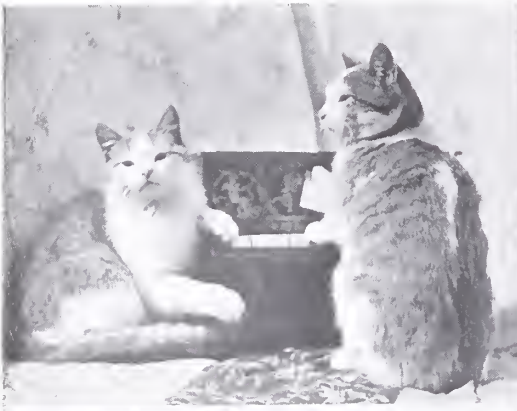
As a baby the first word I uttered was "Cat," and as I grew older cats were my almost constant companions. I played with them from morning till night and then sometimes cried because I could not take them to bed with me.

I made clothes for them such as most little girls make for their dolls. Sometimes there were as many as twelve to care for, but never even one too many. My usually indulgent father might say that some of them must go or the place would be "overrun with cats," but I would look them over and decide that I couldn't possibly part with any of them. In a few days, however, a few of them would be missing. They had a play-house and soon learned to run to the table whenever the bell rang for dinner. Each cat had a bed of his own and was all snugly tucked in at night but to my distress they wouldn't sleep alone but always wanted to pile up together, especially in the winter time.

My childhood days were spent on a farm with father and, not having any brothers or sisters, my mother having died at my birth, perhaps the cats took the place of many things which other children have. Anyway they afforded me great pleasure as companions and playmates.

Father's boyhood hobby had been photography and he still, occasionally, makes a few pictures. It was one of my joys to be allowed to enter his dark-room and watch developments.

It was always a delight to see him get out his camera and I usually stood by taking in all the details of manipulation. One day while he was gone to town I secured his camera and decided to make a picture of my own. I covered a chair with an old table-cloth, placed four of the kittens in a row upon it and carefully set it by the window, proceeding to take their pictures, beating meanwhile upon a tin pan with the poker to attract their attention so they would not move. I carried the plate to my father's dark-room and developed it just as I had seen him do, and was so pleased with the result that I kept on taking more pictures until I had used up all of the developer.



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CORNELIA CLARKE, Grinnell, Iowa

When father returned from town he was met with an immediate and urgent request for some "more of the stuff in that tall bottle in the dark-room."

I made prints of my cat pictures and sent them to my aunts and cousins. They appeared to be so pleased with them that I was encouraged to make more and still more until a collection of over three hundred pictures was achieved, and am still taking more.

It was not always easy to get the cats to "stay put" but by patiently and kindly putting them back whenever they moved out of the desired position it was possible to make them understand that they were desired to remain just where they were placed. I would also reward them with

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EASTER LILIES
THERE'S A FLY IN MY MILK

CORNELIA CLARKE, Grinnell, Iowa

THIS HAT FITS ME
THE EGG MERCHANT

pieces of meat or bread soaked in cream whenever they did anything just right, and they became so docile that they would come to the usual table and pose voluntarily.

The pleasure the pictures gave my friends added to the enjoyment I derived from making the negatives and prints. My cats and myself were brought into closer understanding and a sort of deeper affection grew between us. Photography held a new interest, which, if the little animals could not divine otherwise, they did sense through the exuberance of their mistress. I hope others may try as I have and succeed, as they probably will, better.

One more idea and I shall have finished. As the holidays approach Christmas and New Year cards, Greetings, and a dozen different adaptations may be made of animal pictures. To this purpose I hope my little cats may have stimulated a wish and suggested a way to making gift cards at home. A labor of love always best conveys a message of love.

On the Hanging of Photographic Salons

By Karl Struss, Hollywood, California

On viewing several photographs illustrating the method of presentation of Pictorial Photographs at a recent Exhibition of Pictorial Photography, one cannot but feel compelled to utter emphatic protest not only against the method, but against the putting forward of propaganda to establish the "method."

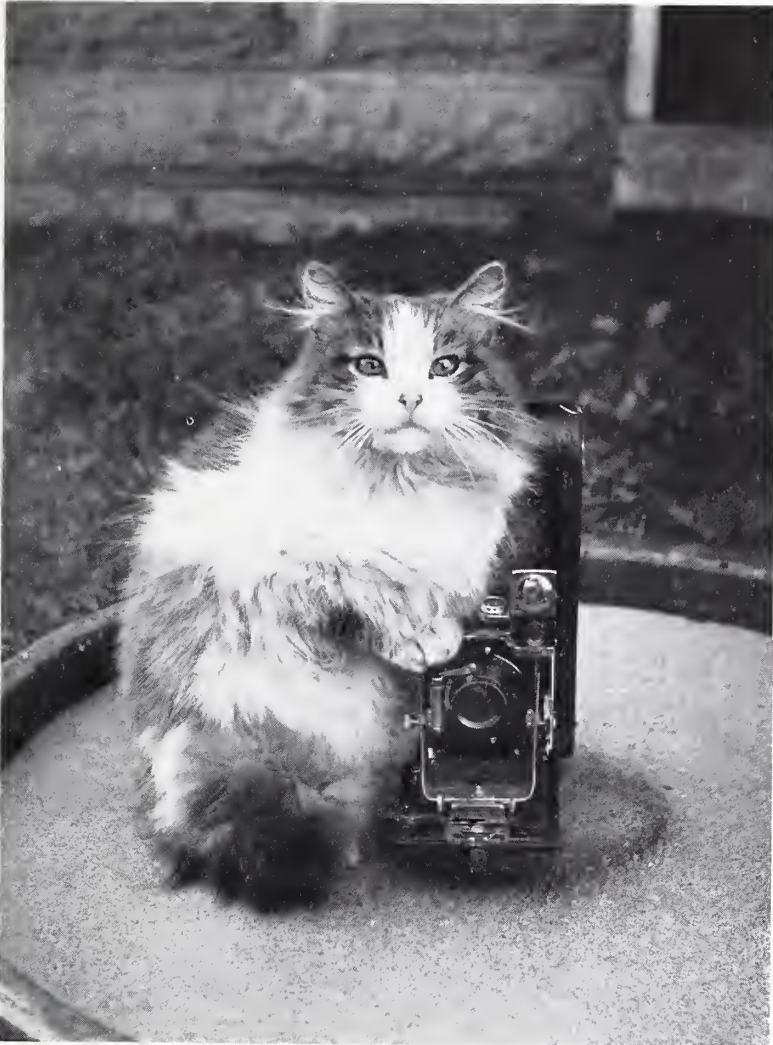
Rome was not built or destroyed in a day, and likewise the achievements of individuals who have had the best interests of Photography at heart, especially as regards the hanging of Photographic Salons, cannot and will not be overthrown in a day by unenlightened Salon Committees.

To say now that photographs should not be mounted according to what has come to be an established custom and to put forth methods that were tried and discarded as inadequate and unsuitable twenty years ago, is retrogression of the worst kind. Imagine, if you will, the chaos that would result, if what is considered the standard mount for an Etching were to be changed in the same manner as suggested for Pictorial Photographs! A mount is an integral part of a picture, and if that is to be changed to conform to all the different kinds of walls of Art Museums, then we will have a uniformly (sic) hodgepodge method of presentation! Possibly Museums next will be sending out samples of their wall covering so the pictorialist will make his prints to harmonize!

If after hundreds of years, the method of presenting Etchings could be improved upon, the change would have to be, not only an improvement but a very gradual one. So too, with any "improvement" over the accepted way of mounting and presenting Pictorial Photographs for exhibitions. How the inherent qualities of a print may be enhanced by the application of thumbtacks, (no matter how "artistic" they may be), to the corners of a "plain narrow border" supporting a print, is incomprehensible. Also, one cannot perceive the addition to the quality of the print by the attachment, with commercial clips, of white paper slips showing such information as "Print Number, Title, Author's Name, Process employed," which should only appear in the catalog.

Then too, the use of the phrase, "Prints will be shown under glass," does not lead one to suspect that the prints will be shown in glass cages like fossils or other antiques, such as many Museums display, with the glass not even being in contact with the print but separated several inches from it. If three mounted prints crowd a cage, there is no law compelling their being forced into space normally intended for only two of such size. The fact that mounts do not match in color or fail to harmonize with the walls of the Museum can very easily be remedied, but not by the makeshift method of sacrificing the mount. Because one Museum uses cages does not imply that all are so fortunate (?).

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QUIET PLEASE

CORNELIA CLARKE

When an artist (photographic or otherwise) mounts a print, that in itself shows that the matter has been very carefully studied, and the presentation is his own responsibility. If the purchaser of such a work of Art is not contented with it as mounted, he is at liberty to change it to suit his whims. On the other hand, if the print be not mounted, the buyer in all probability would put the print on some monstrous colored card, to the detriment not only of the print but of Photography. It is therefor incumbent on the artist to standardize his mount in the manner that time has established and which has been sanctioned by custom.

When "prints are shown under glass" it is reasonable to expect that each print will be under a separate glass, except possibly in the case of

very small prints when maybe two or more might be so placed. In hanging prints this way, small brads are used to hold down the glass, so the print is in close contact with it. Then placed about two inches below the mount is a small dull gold card, sized about 1" x 1½" on which the print number is hand lettered, corresponding with the catalog, in which full data appear. If the gallery walls be of a color or material that would unfavorably influence the prints, it is suggested that a strip of unbleached muslin a yard wide, be run around the gallery; but in any event it is imperative that this be stretched tightly and secured top and bottom with a plain wooden moulding, say 1½" wide, toned a neutral color to harmonize with the walls and cambric. How much more dignified and pleasing this arrangement looks than the jumble and overcrowded effect noted at one of the recent Salons; one need only refer to the splendid hanging of the Salons at Buffalo in 1910, at Newark in 1911, at the Montross Galleries in 1912, at the Ehrich Galleries in 1913 and 1914 and the last two Los Angeles Salons, besides numerous others, to be convinced that the San Francisco "method" is thoroughly bad. It is sincerely hoped that other Salon Committees will not be misled by the San Francisco propaganda into changing the accepted ways of mounting and presenting Pictorial Photographs.

Among Ourselves

Amateur photographers are members of a fraternity to which they belong, with or without their consciousness or will. In that attitude toward one another they are intense or lackadaisical in the degree in which they are interested in the thing itself. Let one enthusiast see another with a camera, and if he do not accost him and pursue an intimate conversation it will merely prove the exercise of restraint. Common interests create friendships. Hobbies make men akin.

If, in the advanced and highly proficient stages of the art, one fervid pictorialist expresses some thing that seems somewhat envenomed—bless your heart, 'tis only as brother quarrels with brother and sister with sister: A passing bitterness that comes not from the depths nor penetrates more deeply. Let an outsider speak contemptuously of photography and belittle its claim to a place among the arts and you shall find the fraternity in arms, shoulder to shoulder for their common cause.

It happens that where temperamental souls compete for honors, the losers forget that achievement is the goal and not commendation. Juries express opinions and those opinions bring or deny certain emoluments, but juries cannot create values, cannot take away from real worth the qualities that make it so, nor supply the lack, if lacks there be. There should be consolation in these words, and a lesson for those who can read as they run.

—S. B.

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THE MUSICIAN

CORNELIA CLARKE
Grinnell, Iowa

Naturalism

By F. C. Tilney, Surrey, England

There is always a deal of confusion between the terms Realism and Naturalism. They are used indiscriminately by many writers and lecturers; but they are by no means the same thing. Naturalism is a matter of intuitive feeling, and Realism is a matter of rational conviction.

A third term, Literalism, has nothing whatever to do with either of the others. It is simply the name of a method. It is not a point of view or a mental process as Realism and Naturalism are: Yet in photography we constantly find the word Realism used to denote Literalism. The literalists are those who produce results, at the highest pitch of technical excellence they can reach, and without the alteration or modification of one iota of the scene or object depicted. There is a legitimate use for such a kind of work, but not in artistic picture-making **necessarily**. That is where the literalists go wrong. They maintain that if they see something and like it, and want to make a picture of it, the best method they can adopt is to make a literal transcript of it. They have yet to learn that it is not the bald facts of the thing that please them but the report of it which their eyes send to their brain; and, even more, the editing and assimilating of that report which their minds make, and the final placing of it in this or that pigeon-hole of the brain alongside with other associations already there from the day of their birth. Any pictorial idea thus brain-handled will get favorable or unfavorable treatment accordingly as it possesses more or less of Naturalism.

When I say that literal representation is but a method, I am borne out by the literalists themselves, for they admit that it is **the thing copied** which they desire, not the faithfulness of **the copying**. (Of course, I am speaking of pictorialists, not those who are learning how to photograph.) The literalist, then, says, "Yes, I aim at literal representation because I want the real thing I have seen." It is this attitude which has led to the further confusion of Literalism with Realism, and so all three terms get hopelessly mixed-up and people talk at cross purposes and confuse their ideas.

In these days therefore, when photographers are daily dividing themselves into two main classes, namely, "literalists" and "pictorialists", it should be borne in mind that Realism, or the look in a picture that seems to tell us that we are actually **there** taking part, is an achievement by no means the result of literal representation, wholly and solely. The realistic effect is far more due to Naturalism. I will try to explain why.

First, what is Naturalism? One has to be careful in framing a definition; but there is safety in saying that it is a quality in works of art that challenges our intuitive knowledge. We all know what it is to feel an inner conviction that a picture is wrong somehow, we know not how; and, just as often, to acclaim a thing that is right, being equally unable

to say in what manner or respect it is right. Do depicted facts offend against our general experience? If so, the picture is hopeless from the point of view of conviction, and consequently, of Realism. Curiously enough, this intuitive knowledge, possessed in some degree by all, is a thing we acquire unconsciously and possess without giving ourselves credit for it, and without knowing that it controls our judgments. The comprehensive ideas—be they right or wrong—that exist in our minds concerning all things, are due to our experience. They are our concepts of life, of being, of force, of all phenomena. People who have observed, thought, and studied, who have exercised habitually their native skill and energy, have experienced more full than others, and therefore have fuller and more accurate concepts of things. Judgments and preferences are founded upon these concepts. Anything coming our way which seems to belie them is rejected as wrong and undesirable because it does not tally with our ideas of general principles in nature*. By this test of Naturalism we are able to hold (quite legitimately, as I think) our various opinions of the rightness or wrongness of things of which we may perhaps know nothing specifically. In all matters but those of taste it may be advisable at times to put authority above conviction; but a man is a poltroon who, in matters of taste, sacrifices his personal opinion under pressure of fashion. His proper course is to strengthen and refine his taste and always to back it. Healthy art is impossible otherwise.

Naturalism should be the first and last criterion in art and beauty, for it empowers us to detect the absurd and the impossible, and likewise to accept possibilities of which we may have been unaware. Though we had never been in the arctic circles we should rightly reject the idea of tropical vegetation growing there. On the other hand we should be content to accept the colossal flowers of Klingsor's garden in "Parsifal" because they do but suggest intensive culture within natural law. It is thus that we fearlessly discriminate between what is rational and what is irrational in **all** the arts and in folk-lore. Thus we discern what is strong and eternally true in myths and legends, however unrealistic they may be in material fact. Naturalism therefore, whilst it ignores the literal falsities of presentment as immaterial, discovers the greater truths of general principles. When we demand the materialistic truths of literalism above everything else, we scoff, inevitably, at the notion of classic gods and flying angels. But that is because we do but dally with art in odd leisured moments. The old Italians lived always in an atmosphere of art. They saw that Tintoretto's gods and angels, for example, were naturalistic, and that was enough. They accepted, as we do, the antique idea that gods and heroes were gifted with superhuman powers in air, in sea, and on land. To the enlightened among them angels were religious symbols: to the superstitious they were verities. It was only necessary that their wings should answer to the human concept of the wings of birds. Tintoretto's

* This matter is fully argued in my "Art of Life" Course.—F. C. T.

Naturalism is unfailing. His saints swoop to earth to work their miracles in a manner completely convincing. In drawing, action, gesture, expression, in the flutter and modeling of drapery by the air, they violate no natural law. But this is not Realism as Bonnat's "Job" is Realism, through a literal rendering of a nude model. All imaginative work stands or falls by the test of Naturalism.

The reader will by now have come to the conclusion that Naturalism and Realism are not opposites but apposites. That is indeed the case. The photographer who aims at Realism must first make sure of Naturalism. He frequently thinks he does so by adopting Literalism, and in cases of lucky chance he may do so. But to observant and experienced minds, especially of those who combine the love of nature with the study of art, literal photography constantly offends by presenting faults of Naturalism. It must be remembered that the final judge of these matters is the eye, or rather the mind served by the eye. But unfortunately the average photographer, however fine a technician he may be, is in danger of losing the pristine purity of human judgment by his constant familiarity with photographic records more often bad than good. Dr. C. E. Kenneth Mees in his little book on "The Photography of Coloured Objects", says, "A thing to guard against always is the danger of basing one's consideration of monotone rendering upon photographs photographers are apt to take their conception as to the tone value of bright green grass, for instance, from photographs which invariably show it as dark, if not black so uniform is the belief among photographers that grass is black, that a rendering as light grey will almost always provoke the comment that the picture was over-corrected."

Photographic picture-making teems with errors and exaggerations in perspective, and faults in scale; but these cannot rightly be said to be sins against Naturalism. It is chiefly in the domain of tone-rendering that natural laws are violated. The difficulties of tone-rendering occur mostly in landscape work; for in the studio, conditions are more amenable to the resources of the technician; illumination is under control and the problems of luminosities and colour contrasts are less complicated than they are out of doors. In landscape the chief fault in Naturalism is in the relative value of the sky and the earth. But this is frequently less due to photography itself than to the ambitions of the picture-maker who thinks that in order to show a sky one must have clouds. This again is a convention attributable to popular notions of what a photograph should be like. The pride of getting clouds and detail in the shadows "all on one plate" has induced the belief that this is the grand achievement and end of landscape by photography. The ideal appears to be to register every possible fact that could be demonstrated, by scientific scrutiny, to exist in any scene. The first fascinating surprise of photography in its infancy was that it showed what the eye ordinarily failed to detect. The childish delight in this falsity to human standards is still rampant, and only those who have a

glimmering of what art is, know that in pictorial work this tradition is a stumbling-block.

In the earlier days before the invention of panchromatic plates and light filters, no plate exposed "for the shadows" (and of course they all were) could register the difference between the light coming from the blue part of the sky and that from the clouds, even the dark parts of the clouds. The whole heavenly expanse was beyond the limit of differentiation, and the plate gave it all as light. As far as the plate could manage things this was perfectly correct; and it was naturalistic also, for the sky is much the lightest part of most scenes—a general truth established by our concepts of skies. The so-called "bald-headed" sky is therefore far better Naturalism than the "printed-in" sky which gives no effect of light above the earth, but displays a grand "round-up" of clouds, modelled and shaded as though they were carved in stone and cast in bronze; their crowding, complexity, and fussiness overweighting the picture with tone, robbing it of repose, and spoiling its composition. But technically considered there must be a naturalistic crime in using a sky taken with a short exposure, in combination with a scene taken with a much longer exposure. Obviously such a scheme of sky tones must be incompatible with the scheme of those for the earth. The eye has no two tonal schemes in one view. What results is the thunderous, crack-o'-doom look with which we are all too well acquainted, but without the real thunder weather effect on the ground.

The scientist claims to have swept away all these evils by his panchromatic plates and light filters. So he has; but in many hands what he has sent proves to be a King Stork instead of a King Log. His steeped emulsions and tinted filters certainly cut out the blue-violet rays that so overwhelmed the ordinary plate; but they cut out also other rays to which our eyes are sensitive, and it is very easy to get what to the eye is a bright blue sky appearing as a black one in prints. This also is a fault of Naturalism, and pictorially less acceptable than the plain light sky such as overexposure gave on an ordinary plate; for that required but one modification to turn it from white paper into a perfectly naturalistic sky by suggestion, the modification of gradation.

Landscape photographers, naturally enough, are fond of making pictures of sunset and moonrise effects; but few seem to find either knowledge or moral courage enough to render such scenes without faults of Naturalism sometimes blatant. In fear of the shibboleths of the technicians they shrink before the problems of exposure, and so it has become a practice to take literal views of the earth on grey days and to combine them with literal sky negatives taken at different times and different places. The results are by no means unpleasing to people who base their notions of what a picture should be upon the conventional photographic judgments alluded to by Dr. Mees. I would not debar them from their pleasure for one instant. It does them good. But to those whose concepts of these effects are fuller such pictures actually displease because they are unnatural.

But let us consider these sunsets. Even the duller grey day will give a picture with a scheme of light and shade different from that of an evening scene. In the first place there will be a diffused top-light making shadows in the interstices of thick verdure, under the eaves of buildings, under lintels of doorways and windows, under the brims of the hats of figures, and under the bellies of animals. A thousand other items will occur to the reader. All these details are impossible against a sky brightened at a low part by the sun or the rising moon. Objects seen against such a sky are practically deep-toned silhouettes, and it is the beginner who, with the intrepidity of innocence, under-exposes and gets them right.

The objects will certainly be lit on the side turned from the sun if the sun should be veiled and the sky behind the photographer have still much illuminating power: but even then the details of shadow will not be as they are on a grey day: they will be front-lit rather than top-lit, and the effect will still be flat on the whole. Such an effect, however, is one seldom if ever attempted—a sunset darkened by clouds and objects faintly lit from the eastern sky.

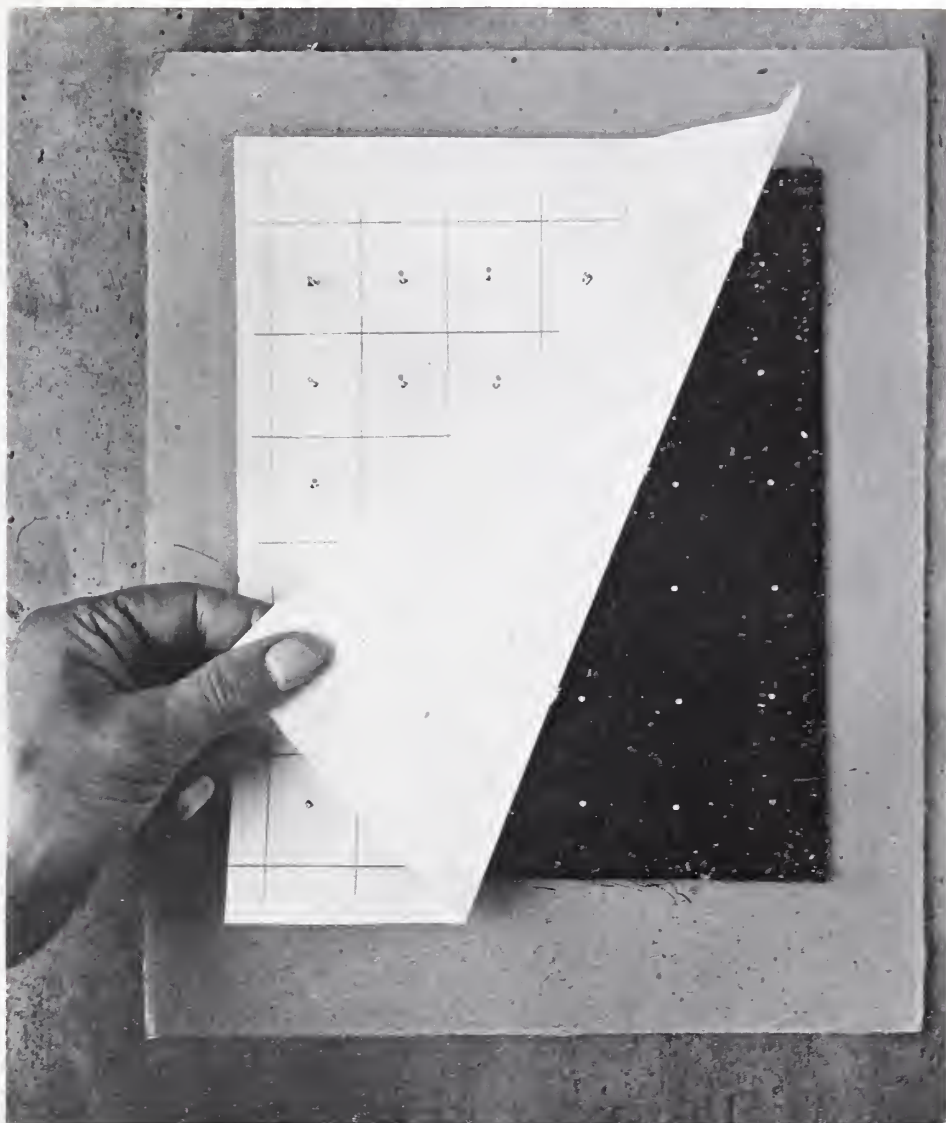
The literalist may, or may not, scoff at the combination of differently exposed negatives in a quest for realism; but there is no doubt as to his simple faith in his "pan" plates and filters, and as a rule he resents the attempts of the "controllers" to rouse him out of his fool's paradise. But there must come a day when he will see that however valuable and indispensable these resources are in scientific and commercial pursuits—a thing never denied—they are of little service to art. Their measures are too drastic. They are double-edged tools. They give on one side and take on the other. If we accept their colour-contrasts we must often do without luminosity contrasts in our prints and dispense with aerial perspective altogether. The best technicians recognise the problems that still exist in tonal matters, in colour-luminosities and colour-contrasts, and admit that the greens and the reds are still a matter of "judgment" and "adjustment". It is a joy to the artist to find the inexorable "proven fact" scientist falling back on judgment and adjustment in order to "jine his flats".

If pictorial photography is to take a respectable place among the graphic arts it must be handed to its seat by Art. Science will never be able to do it. The reason for this is that Pictorialism, the most elusive aspect of art, belongs to psychology, not to physics. Its standards are uncoded, unwritten, and work by feeling, not by measurement. Let that feeling be the quest, and let it be prosecuted through the recognition of general truth—not particular truths—and through responsiveness to beauty. Beauty, we must remember, is relative, not absolute. Our minds decide what is beautiful to us; and those decisions are only worthy when we have acquired enough experience and general culture to form proper concepts of Beauty and Truth, both of which are rooted in Naturalism. And so to each in his own way must come as much or as little as may be proportioned to innate capability or result of study.

"Catalog Layout"

By L. C. Beringer, San Francisco, of Lothers & Young

Illustrated by the Author

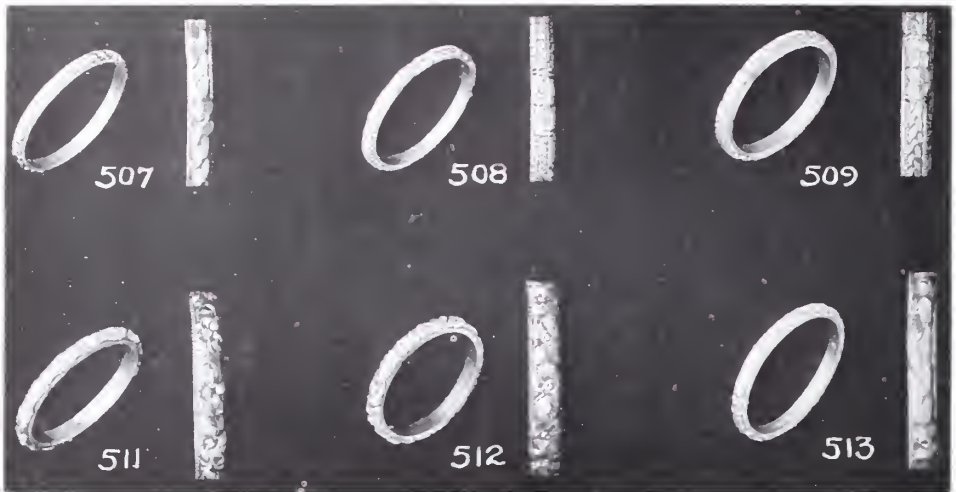


THE FIRST STEP

In the practice of Commercial Photography the operator is called upon to exercise his ingenuity in solving new problems daily. The conditions under which he works are not standardized as in the case with the portrait photographer, excepting our home portrait friends who have their own cross to bear—but that's another story.

CAMERA CRAFT

In the catalog field, we believe that perhaps the most difficult work we are called upon to do and that requiring the most exacting care, is the making of full page silver and jewelry layouts **direct** with the camera. In this connection it may be interesting to describe the method we used to get the result desired by one of our customers—a silver and jewelry wholesaler, who publishes annually a large catalog. This firm prefers to use unretouched photographs and it may readily be seen that the photographs must be right insofar as layout and photographic quality are concerned, for the prints cannot be worked over by the "Print Retoucher" as is generally the practice in silverware and jewelry reproduction.



This will give an adequate idea of how the final showing was presented to the customers. It will be noticed that the end view has been enlarged to show the design clearly.

Each page layout was to show numerous articles attractively arranged on a jet black background and all layouts uniform in depth. Edges of silverware must not reflect this dark background or they will appear dark, and in the final half-tone reproduction will be merged into the background and lost. With ordinary lighting this is unavoidable and the usual result is something like figure one which is not to be desired. In other words our customer wanted a clearly outlined set of objects standing out in bold relief, almost stereoscopic in quality, against the black background. This was accomplished by introducing a strong back-lighting behind our layouts. A typical result made under these conditions is shown in figure two. The background is of black velour, the silver arranged on open shelving, the shelves being covered with black felt. The silver was prepared with putty in the usual old fashioned way of dabbing on and the lens used was a Carl Zeiss Protar single combination of about twenty inches focus, stopped sufficiently of course to secure critical definition throughout. There

CAMERA CRAFT

was a general diffused daylight (source behind camera) and each of the backlights consisted of 2000 watts mazda, so arranged as to fall on the layout as evenly as possible but being screened entirely from the lens to obviate any danger of fog. Eight by ten Ortho films tanked in Standard Eastman Pyro metal complete the story.



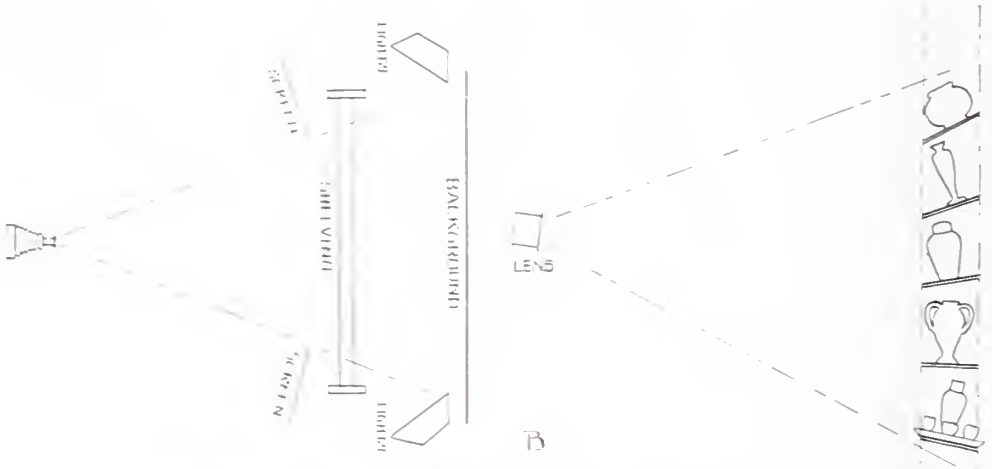
FIGURE ONE
Showing ordinary, straight-front lighting.

In making layouts of this nature one must be sure to tip each shelf so that the angle of perspective from the lens is identical. To explain more fully: This is done to keep the lower row of objects, the upper row, and the intermediate rows at the same tilt as the eye of the camera sees them—which actually means a decidedly different tilt as far as the relation of one shelf to the other is concerned. An exaggerated idea of this is shown in the sketch—marked B.

The longer the focal length of the lens the less of this tilt is necessary and it is best in this—as in most photography—to use as long a lens as practicable.

CAMERA CRAFT

Appearing in this same catalog is a page layout of rings in actual size. Part of these are wedding rings and it was desired to show an enlarged section of each in full front projection as well as the image of the whole ring. This was for the purpose of exhibiting the details of the design clearly.



The left half of this diagram shows the light, screen, and background arrangement. The right half shows how the shelves were tipped, in order that a proper point of view be presented to the lens.

A brief description of the steps involved in making this photograph may prove useful. It was made with the vertical or overhead camera. First a piece of paper was marked out, the size of our page, and divided into equal squares to the number of rings to be shown. This paper was super-imposed on a piece of black velvet which had previously been mounted on a piece of stiff double-faced corrugated board. A lath nail was driven through the center of each square and the paper then removed. This was a simple way of arriving at position for each ring in the layout and the illustration captioned "The First Step" will clearly show this. With the aid of modelling wax each ring was adjusted at the proper angle on a nail. Then on the ground glass the images of the wedding rings were traced with a wax pencil. An exposure was made and the film kept for subsequent exposure on the same film, of the enlarged sections of the rings. Using the pencil guide on the ground glass as a clue to position, the wedding rings were arranged on a piece of black velvet large enough to cover the entire image and the camera adjusted to give the desired enlargement. The second exposure was then made on the same film. As the background, in both exposures, was black and did not register, and as the two images were carefully placed and did not overlap, there was no injury done by this double exposure. It was necessary in making these

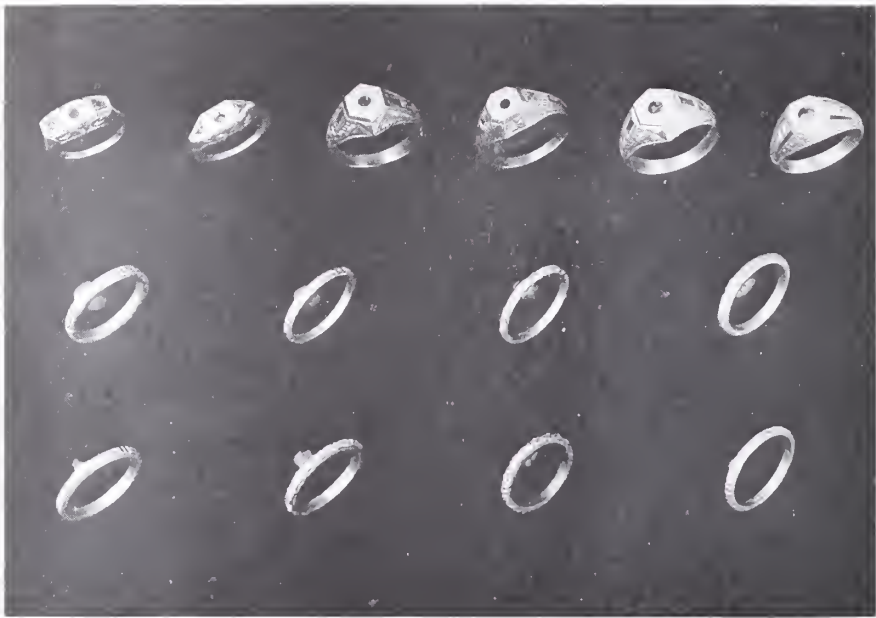
CAMERA CRAFT

exposures to place the holder in the camera true and to the same side of the carrier, to insure correct registration. Before printing, the negative was cleaned with the etching knife where bits of modelling clay or nails had shown and the enlarged wedding rings were cut down with the knife to show only the sections wanted.



FIGURE TWO

Illustrating the attractive appearance and higher value given to such merchandise by the back lighting dealt with in Mr. Beringer's article.



This is the arrangement of the rings for first exposure. Note the bits of modelling wax which were subsequently etched from the negative.

At the head of this article is shown a section of the final print—that part devoted to the wedding rings just described. While seemingly difficult and involved this layout was in reality easier to make than it would have been had separate prints of the enlarged sections of the rings been cut out and pasted on the original layout photograph, beside being less crude and making a better half-tone reproduction.

A New Bridge In An Old Town

By Ira Wright Martin, New York

I have been asked by the Editor to tell why, how, when, and where I took the "New Bridge in an Old Town" and, as it is a pleasant memory, I am more than glad to do so.

Last summer I was so fortunate as to take my first trip through New England. It was a business trip but I had time to look around a little and day dream about the historical doings of our forefathers, who made much history of various kinds, and, in various ways. Of course, the tales still live and the "very spots" from which they sprang and now hang are to be seen, but, in most cases, present-day progress has surrounded if not entirely obliterated them.

CAMERA CRAFT

So I found the coast until I came to Portsmouth, New Hampshire; quiet, peaceful, quaint, and picturesque. After seeing many of these old houses, chatting with the present generation, seeing the old relics of their forefathers I then visited the "Oldest house in town" which is three hundred and twelve years old. It was there I stopped. Looking toward Badger's Island (upon which Captain John Paul Jones' "Ranger" was built), in this romantic old town, was a most modern type of a new bridge. The movable span did not swing or jackknife but elevated straight up, to permit the tall-masted sailing vessels (that still make that port) to pass. Standing out in contrast is this new bridge, not yet open to the public. Even the word "Public" on the sign at the entrance did not seem to apply to the old town—it all seemed private.

I took my graflex and prowled around, on old piers and rickety places, until I got the view point that satisfied. I then waited for some craft to break up the water space of the picture and, as the harbor is not exactly lively, I had quite a time to wait. The white motor boat filled the bill so I "stopped" it where I wanted it, developed in Metol, made a glossy Azo contact print without retouching of negative or print and sent it on. A Smith Visual Quality, soft focus lens, working at F 4.5 was used.



"A NEW BRIDGE IN AN OLD TOWN"

IRA WRIGHT MARTIN
New York City, N. Y.

Radio Talk to Photo Finishers

By David S. Merriam, Minneapolis

NOTE—Mr. Davis S. Merriam is the Treasurer of the Pako Corporation and his intimate knowledge of the subject is the product of years of actual experience and careful study. The very nature of his business makes him the more competent to deal with the pursuits of Photo Finishers. What appears here as text was broadcasted from Minneapolis sometime ago, but every word is as alive and potent now as when it hurtled over the air fresh from the mouth of the speaker.

"The Business of Photo Finishing"

Good evening, fellow listeners. I say fellow listeners because up to this time my entire experience has been on the receiving end. Even now my wife and my five-year-old daughter, Helen, are listening in at home to hear what daddy has to say. And since I am sitting here talking into an innocent looking instrument which can't talk back, for once in my life I can hear myself talking.

As one of the representatives at the Photo Finishers' Convention which opens tomorrow, my assignment this evening permits me to occupy a fifteen-minute period with any conversation about the business of photo finishing which I think may be interesting to you. At the risk of losing the attention of some of you who may know all about it already, it seems important that I should be sure that all of us understand what a photo finisher is.

For the purpose of defining what a photo finisher is, photography, that is, the work of photography, may be roughly divided into two steps: Operating and Finishing. The operator poses his subject and manipulates the camera, while the finisher takes the exposed plate or film, develops it, makes prints from it, and does all the work from the point where the operator leaves off. When you hire a man to take a picture of your home, or your factory or your family he may have an operator to take the picture and a finisher to do the rest of the work, or he may do it all himself. But because he controls both the operating and the finishing, he is called a photographer.

But there are a great many operators, and you are probably one of them, who have no facilities for photo finishing. Whenever you put a roll of film into your camera and start out to make six exposures you are a photographic operator. When the roll is fully exposed you take it to your corner druggist and he sends it on to the photo finisher for you.

If you bought your first camera fifteen or twenty years ago this explanation is superfluous. In that case you know the joys and the hazards of photo finishing. It may be that your experience has been confined to the making of negatives on glass plates, the use of sun print paper for your pictures, and the toning solution, fixing bath and tedious hand washings which were required by that kind of paper. Or possibly you sawed a roll of film through a tray, and instead of setting your printing frame out in the sun for an hour or two, used the newer developing paper which requires a much shorter exposure and has to be put into a developing solution to bring out the image after the printing is done. It was a

C A M E R A C R A F T

lot of fun at first, but the process was so tedious and the results obtained by the majority were so uncertain that when some store near your home or office established a photo finishing service, you were glad to give over the drudgery and let someone else do this part of the work for you.

Now, although you may not realize it, this business has grown into a profession. Over one thousand photo finishing firms within an overnight radius of the Twin Cities have been invited to send representatives to the convention which opens tomorrow. Photo finishers the country over use more chemicals and more photographic paper, and individual camera owners expose annually a greater square footage of photographic films and plates than is used in the combined branches of portrait, commercial and industrial photography, exclusive of the motion picture industry. It is conservatively estimated that during the months of June, July and August, photo finishers in Minneapolis and St. Paul alone make an average of 75,000 photographic prints for each working day, or a total of six million for the three months' period. In accomplishing this work, these same finishers develop better than six hundred thousand rolls of film during the same time.

Unless you have had an opportunity of going through a modern finishing plant recently, I am sure that a short description of the manner in which this work is handled will be of interest to you. We do not develop each film separately. Instead, the rolls are suspended vertically on hangers holding ten or more rolls each, and are developed in four-foot tanks holding fifty or more rolls at one time. They are put through the fixing and washing baths on these same hangers, and are not touched individually until after they are dried.

Strange as it may seem, this treatment gives uniformly better negatives than the old hand method. The photographic emulsion with which a film is coated permits considerable latitude with respect to the time of exposure in your camera. If you stay within this latitude range and have your camera focused properly you will get good pictures. If you have not given enough time, over-development will only block up the negative without adding anything to detail. If the film has been over-exposed you cannot save it by developing it for a shorter time. Regardless, therefore of the errors which may have been made in operating your camera, normal development will give you the best possible negatives from your films. By "normal" development, I mean immersion for a given time in a developing solution of a certain strength.

When we take your finished negatives to the printing room, we do not place them in a printing frame with the paper and hold the frame to the light. Instead, we place the negative on a printing machine which has a contrivance for holding the film in place and a readily adjustable mask with which we can provide for the proper margin on prints of any size. For negatives of standard size, we have our paper carefully pre-cut to exact size, so that there is no need for hand trimming it after it is dry. These printing machines use electric light for the printing operation. They are so arranged that when the top of the machine is closed to hold

CAMERA CRAFT

the paper firmly against the negative the printing light is automatically switched on.

It is customary to have on hand three different grades of paper for negatives of varying character. The person who operates one of these printing machines soon becomes so expert that by merely glancing through a negative both the grade of paper required and the time necessary for printing it registers almost automatically. After the prints have been developed and fixed for a sufficient time, they are taken to mechanically operated washing machines which keep them constantly separated from each other so that the chemicals may be dissolved from them. The prints are then dried mechanically in from four to ten minutes and are ready for sorting and checking.

Every dependable photo finisher scrutinizes each finished print and the negative from which it was made, to be sure that the best possible results have been secured. If a print does not come up to standard the negative is sent back to the printing room. But in a plant where each step of the process is performed by skilled workmen the percentage of waste is surprisingly small. This specialization is largely responsible for the very excellent results which you are able to obtain through your corner druggist nowadays. It is also responsible for the remarkably low price for which you get your finishing done. Taking the work in quantities, it is possible to utilize the chemicals for actual work instead of letting them deteriorate from oxidization.

But the developing of rolls and packs and the making of prints is not the limit of the service which the average photo finisher is prepared to render to you. Fully one-half of the volume of developing and printing is handled in this part of the country during the three summer months. If the photo finisher has not found other activities for his skilled workers during the slower seasons he would be unable to handle the summer rush as he does now.

Suppose you have a kodak print for which you cannot find the negative, or a photograph or tin type of one of your ancestors which is rapidly fading and which you wish to have reproduced before the image is entirely gone. The photo finisher is equipped to make copy negatives of such pictures and to reproduce them in exact size, or to make enlargements or reductions from them. The family camera is becoming more and more valuable to us. In this age of automobiles, moving pictures and radio, we have no time for the lengthy letters to far-away relatives which used to be common with our forefathers. The pictures of the family at home and abroad nowadays constitute a large percentage of the family history which will be handed down to posterity on paper.

Every once in a while one of us gets a snapshot which is particularly charming and wishes that his camera were larger, so that the picture would show to better advantage. The photo finisher will take the negative, put it in an enlarging camera and make an enlarged picture which is faithful in every detail to the original.

CAMERA CRAFT

A number of firms combine the business of photo finishing with that of turning out photographic post cards in quantities. Any finisher can make photographic cards from his customers' own negatives whenever that is desired.

Your present-day finisher spends considerable money on advertising, too. Of course his field is somewhat restricted because the element of time required is always important in photo service. It is characteristic of all of us when we have pressed the button to want to see the picture as soon thereafter as possible. But you and your brother camera owners are gradually learning that the photographic process cannot be hurried too much, and that the work turned out by the finisher who refuses to have your work ready in less than twenty-four hours is generally better than that done by the man who makes a feature of quick service. It is not at all uncommon for particular camera owners to send their work half way across the continent to some photo finisher whom they have found reliable.



Illustration by courtesy of
THE SOUTHERN PACIFIC R. R. CO.

Rhyme of the Red Cap Porter

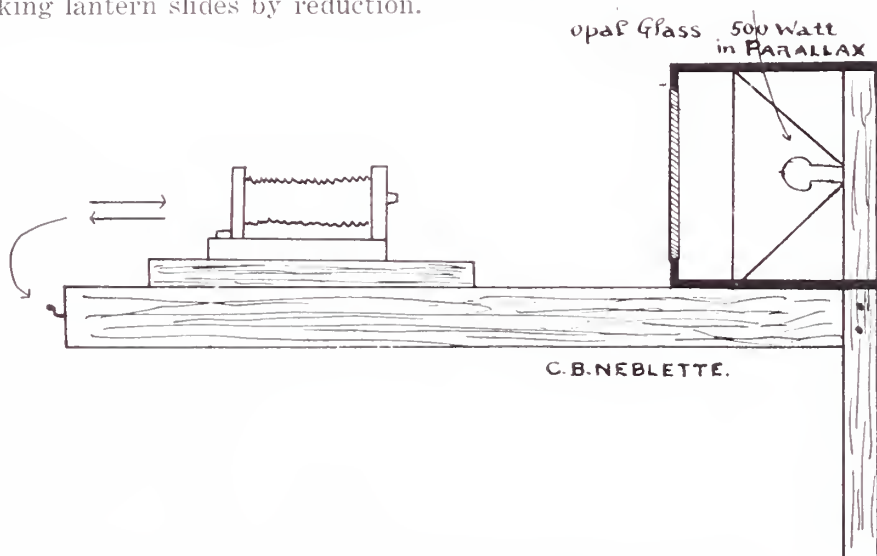
By J. J. Morris

I'se here to carry yo'h suitcase,
I'se here to tote yo'h grip,
I relieves yo of baggage worries
When yo takes a railroad trip.

A Simple Apparatus for the Rapid Production of Lantern Slides

By Prof. C. B. Neblette

The apparatus for making lantern slides by reduction which I am about to describe was originated by me while in charge of the department of photography at the Pennsylvania State College and as there may be others who have occasion to make large numbers of lantern slides it has occurred to me that perhaps the arrangement might be of value to others and hence shall endeavor to describe, as simply and clearly as possible, the essential features of the apparatus which was found to be so efficient for making lantern slides by reduction.



ILLUSTRATING PROFESSOR NEBLETTE'S SIMPLE ARRANGEMENT

In the ordinary way, when using the camera horizontally, with the negative illuminated either by artificial light or by daylight, considerable time is lost in placing the negative in place and securing it in position. It was decided that by far the best arrangement would be to use the camera vertically, the negative being placed on an illuminated sheet of opal glass in much the same way as on the bed of an ordinary printing machine. Accordingly a light-tight box, carrying a 500 watt mazda lamp in a parallax reflector, was built and attached to the base of the Folmer and Schwing Laboratory stand. On the top of the box, at a sufficient distance to secure even illumination over an 8x10 plate, a piece of opal glass was placed.

An ordinary back-focus view camera with an Eastman Lantern-Slide Back was next attached to the bed of the stand which is connected with a rack and pinion, by which the camera is easily and quickly lowered or raised. A few opaque masks of various sizes cut from thin sheet metal completed the outfit.

CAMERA CRAFT

The operation of this equipment is very simple and there is less lost motion and lost time than in any other apparatus for the purpose with which I am acquainted. The negative is simply placed on the illuminated opal glass plate in just the same way as if a print were being made on an ordinary printing machine. A mask of the proper size is then laid over it, and the distance between the camera and the negative, required for the degree of reduction necessary, is rapidly adjusted by means of the rack and pinion. The proper size of image and sharp focus having been secured, the shutter is closed, the lens adjusted to the desired aperture, the plate holder inserted, and the exposure made. It is really much simpler than it reads and with a little practice becomes quite rapid.

One of the big advantages of this outfit is discovered when dealing with a batch of films of various sizes. With the usual arrangement, using the camera horizontally, it is quite a tedious matter to get these into the proper position. Whereas, with my arrangement I simply lay them down on the opal glass, place a sheet of plain glass over them, and then adjust my mask so as to eliminate the undesired portion.

Using an anastigmat lens at F/9 and Wellington Special lantern plates I have made many hundreds of slides with this apparatus with exposures ranging from two to ten seconds, according to the density of the negative and the degree of reduction. I may say that I never stop the lens down as I have never seen any advantage in so doing. The lens in question was a high grade 8/10 symmetrical anastigmat fitted with Waterhouse diaphragm. The Clerc fractional diaphragm was used in focussing, in order to make sure of obtaining exact focus without any unnecessary delay. Those who must use a lens fitted with an iris diaphragm and hence cannot use Clerc's fractional diaphragm may adopt with advantage the parallax method which will be found in any reference work of photography.

Our Cover Design

The Donner Monument was erected in memory of the little family group who found that beautiful lake, which was subsequently named after them. It was in the midst of an inclement winter and they died on the spot.

Mr. H. S. Lawton during his trip in the mountains caught a tempting light on the statue and our cover is the result.

Hic Jacet Veritas

A snap shooter is as good as a Salon Prize Winner if he happens to catch real pictures. The thing that counts, in the final analysis, is not how the picture happened but how good it is.

—S. B.



Photograph by ALLEN YOUNG

Bedtime

When the stars shine overhead
How I love to go to bed
And my blanket with the bunnies
Nursie tucks around me tight
Then I never even peep
Shut my eyes as if asleep
While my nursie tiptoes softly
To turn off the bedroom light.

But quite soon I sit up straight
Some one's whistling at the gate
And I'm always first to hear him
As he shuts the outside door
Just a step and then a bound
Then my daddy's arms tight round
Hold me closer, darling daddy
Kiss me lots and whole lots more!

—Florence Presley.

Decorative Borders

By O. K. Wiandt, Danville, Illinois

With Illustrations by the Author

One day when in the mood for dabbling with old material I tried making decorative borders in the simplest way, and with the things readiest to hand. The results seemed so genuinely to please many who saw them that perhaps the readers of Camera Craft may be interested too.

Of course every one is familiar with the methods of double printing and the use of mats, so it were a waste of space to go into details on that subject. The little manuals given free by the manufacturers of every developing paper furnish the fullest instructions on cutting and using mats.

Figure three shows a mat made in tones. A sheet of linen correspondence paper free from watermark was used. Lettering and border were put on with black drawing or so-called Liquid India Ink, and the shaded portions were done with pencil.

The mat for Figure one was produced the same way, save that it was reversed on photo paper and this used for a mat.

When the lettering is completely dry, paste a piece of opaque paper where the picture is to appear. Orange paper or the black sheets in which sensitive papers are packed are best.

Now cut out from the same sort of opaque paper the mask, being careful of the register, and your outfit is complete.

It might be of interest to add that the picture shown in Figure two was taken with a Brownie Box Camera, snapshot, without filter, 4:30 P. M., in February.

CAMERA CRAFT



— Postoffice Paper —

O. K. WIANDT
Danville, Illinois

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXI

San Francisco, California, October, 1924

No. 10

The Amateur and the Professional

We have been asked by what magic process Camera Craft has succeeded in interesting the amateur with news and knowledge that is so patently devoted to the professional, and at the same time has kept the professional expectantly waiting to learn what the amateur is doing. Whatever the surprising element be in the achievement, there is no wonderwork in it,—no greater magic than a recognition of conditions and the psychology that rules the traits of men.

Laymen are generally interested in what is being done along the lines of their pastimes by others who make a vocation of the same. The the news of professional golf engrosses the veriest tyro of the links. And in photography, where the dilettanti have carried progress so far ahead of daily routine, the professional gives a whole-hearted interest to what the amateur has done, is doing, and proposes to do, which interest carries over to individuals, clubs, and salons. In fact the popular exhibitions are enriched by work of men who live by the pictures they make. Likewise the portrait galleries and the commercial establishments, more and more, seek to give their prints a pictorial value.

Those who give to photography time, pains, skill, and money, without hope or desire of compensation are apt to carry discovery into unthought of regions. They are not restrained by traditions, public demand, or the consideration of time and overhead.

Camera Craft recognizes all these factors and seeks to cover a broad field, broadly. The readers have helped, immeasurably, by suggestions, by encouragement, and by constructive criticism. We cannot hope to satisfy every reader with everything on our pages, but we can please each with some one thing in every issue. If we fall short of this, we fail in our aim and object.

But we cannot, ever, go far astray. Our friends are many and loyal and their opinions come to us freely. From the mass of such frank statements we are enabled to make deductions, and to form plans that govern the way we shall go. Your magazine thus becomes what yourself wants. Our task is to maintain quality and obtain material.

The Camera Craft Silver Cups



This illustrates the design of the cups presented to the Photographers' Association of the Pacific Northwest. One for the Portrait and the other for the Commercial Sections. The award is for one year's tenure and the person who obtains the honor for the third time secures permanent ownership. W. E. Dassonville of San Francisco, won the Portrait cup and Charles Bowen of Seattle, the Commercial cup at the Portland, Oregon, Convention this year.

CAMERA CRAFT



MR. W. E. DASSONVILLE
San Francisco, California

Awarded the Silver
CAMERA CRAFT CUP
in the Portrait Class



THE WINNING PORTRAIT

This portrait by W. E. DASSONVILLE
printed on his Charcoal Black was
awarded the Silver Cup

CAMERA CRAFT



W. H. MANAHAN, JR. of Hillsboro, New Hampshire
President of the Photographers' Association of America

Made at the Milwaukee Convention
with Halldorson Electric Studio Lamp



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D. C.



THE NEW OFFICERS OF THE P. A. OF A.

Seated, reading from left to right: Alva C. Townsend, of Lincoln, Nebraska, Treasurer; W. H. Manahan, Jr., of Hillsboro, New Hampshire, President; J. H. Brakebill, of Knoxville, Tennessee, First Vice-President.

Standing, from left to right: James E. Reedy, of Minneapolis, Minnesota, Chairman National Photographic Exhibitors' Convention Bureau; John R. Snow, Mankato, Minnesota, Second Vice-President; S. R. Campbell, Jr., Washington, D. C., General Secretary; H. J. DeVine, Cleveland, Ohio, Chairman of the Commercial Section of the P. A. of A.

CAMERA CRAFT

Credit where credit is due. We have to give Milwaukee a little more credit for attendance than the 1406 previously announced. This figure was pretty nearly right for Thursday night of Convention week but Friday found unexpected members wandering in, some even paying their delinquent dues for the sake of a flitting glance of the Exhibit Hall just before the cyclone hit it, (the twelve o'clock whistle) and the last number or two on the program. The final classification of attendance is as follows:

Studio Managers or Managers.....	821
Studio Employees	193
Manufacturers and Dealers.....	177
Guests	305
Total	1496

We are a little bit proud of that first figure, as it is the best representation of the Actives we have had since the dues were raised to ten dollars and speaks well for the support the members are giving the Officers as well as the interest taken in the Convention generally. (Last year, we shouted for 2000, next year we are going to get it.)

By states, we find there were very few not represented, there being 191 members present from beyond the 500 mile limit. Florida, Texas and California, which might be considered the most remote, had four, five and eight, respectively.

The prospect of an Annual, we know, is going to be good news and we are pleased to announce that the completed report of the Proceedings has been turned over to the publisher. The volume will be introduced by reproductions of ten photographs shown in the National Salon at Milwaukee.

During the course of the Convention, a prize of \$25.00 was offered for the best name for the School of Photography conducted under auspices of the P. A. of A., at Winona Lake, Indiana. Heretofore, it has been popularly known as the "Winona School," leaving off that part of the correct title which affiliates it with its founder, the P. A. of A. What is now wanted is a name which will incorporate the name (or at least initials) of the National Association and if possible, avoid the appellation of a "School." In some localities this seems to be a draw-back, so it is hoped a new title will be invented

that will accomplish these ends and thereby win the twenty-five simoleons. Members are given till December 31st to file their suggestions with the General Secretary after which date, they will be submitted to the Officers of the Association at the regular January Board Meeting. Five minutes thought may win \$25.00 and it only costs a two-cent stamp to compete. Let's have them, before you get too busy with Christmas work.

We have had several requests from members for the new Traveling Loan Exhibits, i. e., those made up from pictures exhibited at the Milwaukee Convention. We should like very much to have these ready for the immediate use of individuals but they were promised to the Portland Convention for the last week in August, the New England Convention for September 16th and finally to the Oklahoma City or Southwestern Convention for October 13th, so it will be at least the first of November before they get back to headquarters and are ready for the road. Sorry, friends, but we want our Amalgamated Convention attendance to see what a fine display of photography you furnished us at Milwaukee. Please be patient just one more month.

Concurrent with the last day of Convention week, a host of photographers and others throughout the country found themselves bereft of one of their dearest friends—Julius C. Strauss, of St. Louis.

That his memory may not perish, however, some of his ardent admirers have started to raise a fund with which to purchase a suitable testimonial of their affection, it being the idea of the originators that a memorial be installed at the Winona Lake School of Photography, P. A. of A. and dedicated to his memory; at the same time, serving a useful purpose to those seeking further knowledge in the profession.

While it was at first thought to make this a personal testimonial, the fear of overlooking a mourning friend has prompted the insertion of this notice that any who so choose, may contribute to the Fund. Any amount will be welcome. Make checks payable to the P. A. of A., annotated "Julius C. Strauss Memorial Fund" and mail to the General Secretary.



California Association News

Organized for the purpose of co-operation toward the betterment of our profession.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Mr. Van Sicklen's Talk

Continued from the last issue, where it was discontinued for want of space. As the information is of the utmost value we strongly advise our readers to read back and, so, get the context.

"If you use Thermetol (Aduro), or Chloro-Hydroquinone, which is the same product, you will get much greater speed, contrast and less tendency to fog than with Hydroquinone. Thermetol combined with Metol is the nearest to an ideal developer for prints. It has the maximum of helping quality, gives great contrast and brings out detail in the highlights as well as shadows. Also great speed and gives a blue black tone.

Too old a developer for tank development of films will produce fog in the long run. This is due to the chemical formation of new products from the dissolved gelatine that decompose the developer. Bromide is continually accumulating from the silver Bromide of the emulsion: All of which slows the action of the developer and diminishes its usefulness.

Whenever you affect the rate at which development takes place, you affect the size of the little silver particles, and the size of these particles determines the shade that the deposit is going to have.

As to the effect of short or long duration of development, the grain produced by slow development tends toward fine particles,—forcing the development tends toward fine particles,—when these particles come out they are found to be exceedingly minute. Metol being a fast developer produces coarse grey grains, a coarse grain with a reflective tint of grey. Generally speaking fast development gives coarser texture than slow development.

Distilled water causes the developer to keep better even if it is exposed for a

long time to a bright light. (Sample shown of solution which had been in a clear glass bottle and exposed to light for a great length of time but was still perfectly clear.) The use of distilled water will pay in many cases, because the developer will then last for as long as six weeks. Tap water contains bacteria, and fungi which on standing grow into the gelatine: this condition being an active cause of deterioration of developer.

A strong solution of permanganate followed by a bath of bisulphite or sulphurous acid will remove stains from the skin, even pyro stains, if freshly formed. Silver stains can be removed by permanganate much in the same way, in which case you should use hydrochloric acid as an after wash—very, very dilute, of course. Cyanide will also remove silver stains but is poisonous.

Chrome alum has come into use principally because it hardens the film more quickly. It is used especially where speed is essential. It is more effective per pound than common alum.

The hypo bath will precipitate sulphur if there is too much acid in it; the sulphur precipitate is white to yellowish white.

The best test for the quality of the hypo bath is the practical one on a film or plate. If the hypo bath contains too much hypo it is slower than when it contains a normal quantity. A forty per cent hypo bath is slower than a thirty per cent, for the reason that the weaker solution penetrates the emulsion more readily. A twenty-five to thirty per cent solution is right.

Thank you." (Applause.)

The Chairman: Before Mr. Van Sicklen goes I want to thank him on behalf of the organization for his most interesting and instructive talk, and I sincerely hope it will do us all good. (Applause.)

CAMERA CRAFT

Groups—C. F. Richardson, first; Charles West, of Vancouver, B. C., second; Bushnell Studios, of Portland, third.

Home Portraits—Young & Cogswell, Seattle, first; H. V. Knight, of Victoria, second; Gunnell-Robb, of Salem, third.

Pictorial—Charles Bowen, Seattle, first; John Vanderpant, New Westminster, Canada, second; Berger Studio, Portland, third; honorable mention, H. V. Knight, of Victoria, Leonid Fink, of Seattle.

Illustrative—John Vanderpant, first; C. F. Richardson, second.

Advertising — Charles Bowen, first; C. F. Richardson, second, and Kenneth Brown, of Portland, third.

Commercial — Angelus Studios, first; Dupue-Morgan Co., Seattle, second; A. J. Baker, of Portland, third; A. L. Rainsford, of Portland, honorable mention.

California Association.

Men's Portraits—Paul De Gaston, San Francisco, first; B. A. Reade, of San Francisco, second; W. E. Dassonville, of San Francisco, third; C. W. Tucker, of Covina, Cal., honorable mention.

Women's Portraits—W. E. Dassonville, first; Tracy Webb, of Oakland, second; B. A. Reade, third; Maryland Studios, Pasadena, honorable mention.

Children's Portraits—Misses Spencer & Stolte, of Alameda, first; B. A. Reade, second; De Gaston, third; C. W. Tucker and Spencer & Stolte, honorable mention.

Group—C. W. Tucker, first; Spencer & Stolte, of Alameda, second; B. A. Reade, third; Tracy Webb, honorable mention.

The Exhibitors seemed to have extended themselves to make the show an outstandingly fine one and their reward was, as they expressed it, to get the biggest selling convention in the history of such affairs. Every booth was attractive in its own way, the merchandise displayed seemed in some subtle way to have been commercially subordinated and decoratively brought forward. That a convention on the Pacific shores should be so markedly a dealers Mecca was a surprise only to those who are not familiar with the peculiar character of westerners.

The details of the program and the numberless forms of entertainment with intimate narrations of what happened and who caused them to happen shall be reserved for the next issue of *Camera Craft*. One particular item comes repeatedly and persistently to our mind while writing this, and that is the credit due to Mr. Harry H. Main, Executive Secretary of the San Francisco Convention and Tourist League for his activities and entertainment. The unfailing geniality of this gentleman and his versatility, as well as the logic he brought to bear, did much to create a feeling that brought the 1925 Convention to San Francisco. The visitors will long remember the unstinted hospitality of their hosts and there is a spirit abroad that whispers that San Francisco will not permit her reputation to languish when the time comes to receive a larger delegation than ever, next year.

Pacific International Photographic Association

IDA M. REED, *Secretary*

703 MARKET ST., SAN FRANCISCO. CALIF.



OFFICERS OF THE PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Front row, from left to right: Miss Kathryn Gunnell of Salem, Oregon, Treasurer; Mr. D. Perry Evans of Portland, Oregon, President; Miss Ida M. Reed of San Francisco, California, Secretary.

Standing, Mr. V. V. Vinson of Vancouver, B. C., Third Vice-President; Mr. M. F. Jukes of Bellingham, Washington, Second Vice-President, and Mr. E. J. McCullagh of Berkeley, California, First Vice-President.

YOU HAVE ELECTED YOUR OFFICERS;
NOW GET BACK OF THEM!

For the Professional

In the Interest of Commercial and Portrait Photographers

PHOTOGRAPHING CAR PARTS AT MINIMUM COST

How General Motors Eliminates the Task
of Opaquing Backgrounds

By James M. Ketch
Contributing Editor, Detroit.

this blocking out, the sharpness of the edges of the image sometimes gives the picture an unnatural harshness, which heretofore has been remedied only by further retouching by an artist. Despite the use of the whitest of backgrounds,

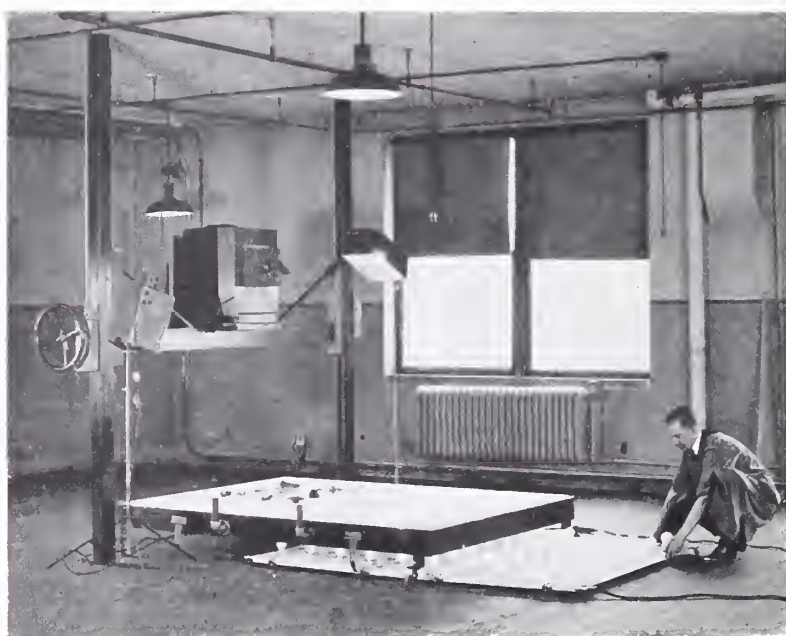


FIG. 1—THE BACKGROUND BOX DESCRIBED IN THIS ARTICLE AND USED IN
THE PHOTOGRAPHIC LABORATORY OF GENERAL MOTORS CORPORATION

In preparing catalogs of automobile parts where linen-back photographic prints are used as full pages illustrating small objects such as gears and auto parts, one of the burdensome and costly processes found necessary is that of touching out the background. This is commonly done on the negative by the photographer, and the process is at best a delicate and tiresome one even on an object of very simple outline.

It is very common practice for the retoucher to cut away corners and minute details of the object and by so doing desirable detail is often lost. As a result of

some of the weave of the cloth used for background usually remains visible and the print has a dark tone. The negative must be blocked out before it can be used effectively.

The Remedy

An idea which was recently put into practice by Mr. Philip Filmer, Photographic Department, General Motors Corporation, Detroit, is illustrated in Fig. 1. The device, which Mr. Filmer has dubbed a "background box," consists of a shallow box 7 ft. by 5 ft. 4 in., 10 inches deep, covered on top with one layer of good grade tracing cloth (tracing paper or

CAMERA CRAFT

other diffusing material would do as well) and a heavy plate glass, which is frosted on both sides. The parts to be photographed are arranged on this glass surface as shown. A flat board equipped with

When taking a picture of parts under normal conditions with this equipment, the exposure given the background is roughly 1.75 times the exposure given the parts by the outside lighting. In some special

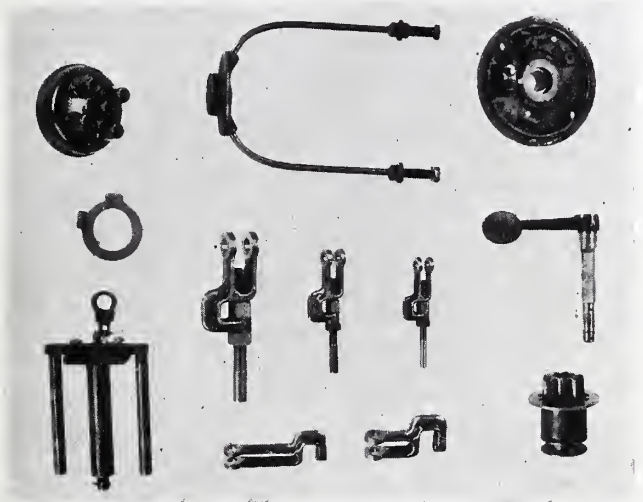


FIG. 2—THE BACKGROUND OF PRINTS SUCH AS THESE ALWAYS APPEARS GRAY UNLESS THE PHOTOGRAPHER BLOCKS IT OUT ON THE NEGATIVE

casters slides underneath the box. The board is the same size as the top of the box and is equipped with 10 rows of sign sockets, 7 sockets to the row. The sockets are $8\frac{1}{2}$ in. centers, and are fitted with 25-watt P-19 all-frosted Mazda lamps. The board is painted flat white. The circuits are arranged so that sections of the board can be illuminated as desired.

By placing the camera on a vertical rack to adjust or focus by a vertical rack and pinion, and by equipping the camera with a reversing prism, it is possible to photograph the small parts on the flat horizontal surface of the background box. The top of this box and the objects are lighted and exposed in the usual manner. This lighting is obtained from stands carrying angle reflectors and photographic lamps as in many photographic studios.

Now in order to make the background come up pure white, the lamps behind the transmitting diffusing background are turned on for a long time to over-expose the white background.

cases however, it is said that the exposure of the background may be as high as 10 times the outside exposure. These are all taken at the normal stop F. 32.

The reversing prism found necessary because of the position of the parts, reverses the position of the objects. To remedy this, it is necessary when photographing parts with numbers on them, to reverse the plate or film in the plate holder. This puts the glass or film in front of the sensitized surface which inherently tends to reduce halation, and also makes it possible to print from the negative in the normal way with the sensitized surfaces of the film or plate and the paper together.

I see, in commercial photography where much background opaquing is required, a big field for the application of this principle. For smaller photographic laboratories, sets could be built proportionately. With proper precautions taken to secure the same luminosity and evenness of illumination of the background, by the use of

similar diffusing materials and proper lamps, equally satisfactory results should be obtained.

Exposure In Copying

The greater exposure required when any lens is used at a camera extension substantially greater than that for focusing distant objects is a factor in commercial copying. If the scale reduction or enlargement is known it is a simple matter to use one or other of the two tables in the "Almanac," since these are independent of the focal length of the lens. They show the exposure required on any ordinary scale of reproduction compared with that on any other scale, on the assumption, of course, that the same actual stop is used in the lens. In much copying, however, there is no occasion to work out the scale of reproduction. Under these conditions the means for comparing exposures is a scale on the copying camera made for the particular lens in regular use. The camera is first set in focus for distant objects and a line drawn across the moving and fixed parts of the baseboard, so as to show their position at this adjustment of focus. If now on either the fixed or moving portions of the baseboard distances be set off at, say, one-inch intervals, the exposures at the various extensions will be proportional to $(f+1)^2$, $(f+2)^2$, and so on, f being the focal length of the lens in inches. Thus, the figure at the 3 mark, in the case of a 6-inch lens, will be $9 \times 9 = 81$. By dividing each of these numbers by $4f^2$, e.g., by 144 in the case of a 6-inch lens, a series of numbers is obtained showing the exposures required as compared with 1 second when copying same size. Thus in the use of such a scale as this the figure at which the camera extension stands shows, by reference to the table, the exposure relatively to that when copying same size. Indeed, if originals are all of pretty much the same character and if the exposure for a same size reproduction can be standardised, the actual exposures at other camera extensions can be marked on the scale instead of the 1, 2, 3, etc., representing the scale in its simplest form.

Commercial Photographers' Dinner

The Commercial Photographers' Association of California through their dele-

gates gave a dinner to the Commercial Photographers of the Pacific Northwest, which was attended by fourteen from Portland, Oregon, four from Salem, three from Seattle, one from Spokane, one from Aberdeen, one from Everett, two from Corvallis, four from San Francisco, California, two from Oakland, one from Berkeley, and one from Martinez. After a fit repast Mr. Laurence B. Morton opened an informal session toward a larger organization throughout the Northwest territory. Mr. Morton in his usually trenchant manner said a great deal in a few words and called on Mr. Sigismund Blumann to tell what his experience as an Efficiency Engineer had been with Trade Associations and their benefits. Miss Olga Dahl of Waters and Company of San Francisco, who has been an enthusiastic association member and officer, told how her large business had grown to its present dimensions through the help and benefit of the organization.

Mr. Ralph Young, of Lothers and Young, San Francisco spoke of the early experiences in Association work and the present status of business due to improved conditions.

Mr. Genzler of Portland, Oregon, propounded several very important legal questions, and in a masterly address promised the hearty co-operation of his city in anything tending toward the general good of the craft.

Mr. Webster of Seattle, bespoke the help of that city toward the same end.

A rising vote then showed that fourteen Portland members were ready to subscribe.

Considerable amusement was excited by Mr. Huntington, who represents a tight, coherent, highly efficient group of trans-bay Commercial men, when he told of the first Club meeting where enemies met with icy reserve and left good friends, and of how they handle fly-by-nights and cut-raters.

A standing vote of thanks was given to the California Delegates.

Mr. Frank Scott Clarke's Talk

Owing to Mr. Clarke's serious illness, we postpone publishing his talk to our next issue, when we hope to have the illustrations therefor.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Choice of a Lens

The simplest and we may say lowest form of lens is the spectacle or single meniscus, which is a single glass with its convex side pointed to the front. The largest opening at which such a glass will give acceptable definition is only a small percentage of the total area. It may be made to yield good pictorial effects and has been purposely chosen by master pictorialists for particular effects that could be gotten no other way. It is a fixed focus lens and is the kind found in most box cameras. Patently it is also cheap.

The single cell compound lens is made up of several glasses ground accurately to fit together so absolutely that when cemented one glass is formed, to all intents and purposes. By using glasses of different composition a certain amount of "correction" is obtained that enables one to use a larger area and still get definition.

The rapid rectilinear is a two-cell combination. Depending on the cost, each cell is made of a combination of two or three glasses each, cemented together and mounted accurately with a space between the front and the back combination. Such a lens is faster than either the preceding as it may be worked at a larger aperture. In fact some R. R. lenses are very fast indeed. These are splendid for landscape because they do not show an even definition for near, middle, and distant ground, thus producing the effects of perspective and distance more subtly.

The high grade Anastigmats are high in cost but they give extreme speed. One may open the diaphragm to almost the full diameter of the glass and still get definition. The sharpest lines show as sharp lines, and every part of the plate is equally illuminated and in focus. This is not an unmixed blessing, for, the pictorial qualities which a R. R. lens can give is un-

obtainable with an Anastigmat under ordinary circumstances. Tricks are therefore resorted to, to get diffusion. Some breathe on the lens, which in time will spoil its surface; some unscrew the front cell and so cause a disarrangement of the combinations; others put a supplementary screen over the front, which acts as a diffuser; and still others rack a very little out of focus. All of these effects can be better contrived with what is known as a Diffused Focus Lens.

Of late years a great number of these have been put on the market. All have peculiar merits and individual characteristics. Some prefer the Verito, some consider the Graf preeminent, and a large contingent will use nothing but an Ilex. There are a round dozen from which to choose. They are mostly very large, very fast at larger openings (naturally) and when stopped down several become almost true anastigmats. What they gain in definition they lose in speed. For it is to be remembered that all lenses of equally clear glass have the same speed at the same opening. Speed is a matter of amount of light and just as much light travels through a single meniscus at F. 32 as through the most expensive Anastigmat at the same opening. The difference being that you cannot use the former at, say, F. 4.5 and you can the latter.

Now, we realize that terms have been used which will confuse the new amateur, but we are covering the ground merely to help in the first choice. As we progress and assume that the novice is becoming familiar with his equipment, and proficient in its use, we shall enter into more abstruse particulars. Should the reader be impatient to learn more for himself we would once more recommend the lens catalogs and the manuals issued by the various manufacturers. They are not only equal to text books but help to give a knowledge of prices.

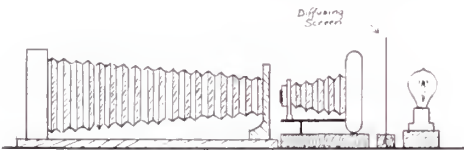
CAMERA CRAFT

Hints of Value

There are many cameraists like myself who have to depend upon drug stores for their photographic finishing. Developing and contact printing results are frequently unsatisfactory, but enlarging seems impossible. A negative technically perfect seldom yields even a passable enlargement, but if the negative is the least bit heavy or thin the result is a print covered with developer streaks from interrupted action, or one that comes within a few shades of being blank white paper.

My "standard" size print is five by seven, and as most of my negatives are smaller, enlarging is an important item. On account of the quality of "drugstore" enlarging, I was tempted to try to do my own work. Being a boarder and subject to occasional moves, I did not want to be encumbered with an enlarging lantern, so tried combining my 5x7 camera with a smaller one.

The lens and shutter are removed from the 5x7, and it and the smaller camera are put "face-to-face" as shown below. A focussing cloth thrown over the lens and the lens board of the camera prevents light from entering there. The negative, properly masked (and, if film, supported



between two pieces of glass) is fastened to the open back of the smaller camera with rubber bands. Behind this, a light, diffused with ground glass or tissue paper, is placed, and the focussing done on the ground glass of the 5x7. Unless the smaller camera has a longer bellows than the average pocket camera, it will be necessary to use a supplementary "portrait" lens to shorten the focal length of the regular lens. The bromide paper is loaded in a cut film holder just as film would be. However, a few trial exposures would determine the correct figure. Also, a person must wait for a few seconds with his head under the focusing cloth to become accustomed to the subdued light.

Here is another idea that may be of value. In photographing interiors by natural light, a convenient way to estimate the exposure is to stop down the lens until the detail in the darkest part of what is to be photographed is just visible. At this stop, the exposure, using Portrait Film, will be about 150 seconds. Of course, this method is not absolutely accurate, as there are a number of factors to be considered. The quality of the ground glass will affect the brilliancy of the image upon it, the quality or color of the light, and the keenness of the photographer's vision would all affect, and possibly change the time of 150 seconds. If plate holders equipped with film kits are used, it may be necessary to trim the edge of the bromide paper, as the paper is sometimes enough too wide to buckle in the holder.

The negative must be properly masked, as any extra light will be reflected onto the paper by the bellows and cause fog. I use a sixty watt lamp, but a larger one will shorten the exposure, which is rather long, and depends upon how much light is absorbed by the diffusing material, and how far the light is from the negative. Unless the negative is quite small, it will be advisable to move the light around a bit to cover the negative evenly.

In the absence of a tilting head for the tripod, the regular head can be tilted more than usual, by swinging one leg between the other two.

Most of the smaller folding pocket cameras are not equipped with rising lens board, and even the most amateurish photographer has need of one quite frequently. This can, to a certain extent, be taken care of by not fully dropping the lens bed, and so keeping the center of the lens a trifle higher than the center of the image. The lens will have to be racked out a little farther than the distance marked on the scale, as the tilting throws it some farther back. Though the lens axis is no longer at right angles to the plane of the film, the great depth of focus of the short focus lenses at f.11 or 16 overcomes any haziness of the image.

J. W. Grosdidier,
San Diego, Calif.

Notes and Comment

Class Instruction in Photography

Class courses in Photography which include instruction in both lecture and laboratory work are to be given by the Extension Division, University of California, under the directorship of Ralph Stuart Browne of Berkeley. The lecture course consists of ten one and one-half hour lectures to be given Tuesdays at 7:00 p. m. beginning September 2 in Room 263 Pacific Building, Fourth and Market Streets, San Francisco. The subjects which Mr. Browne is to cover in his lectures include types of cameras and adjustments; photographic optics; exposure; pictorial composition, and special instruction in the photographing of landscapes, motion studies, flowers, and human-interest studies. As a part of this course three field trips on Sundays will be arranged to points of special photographic interest.

The laboratory course covers instruction for a period of ten two-hour meetings on Mondays at 7:00 p. m. beginning September 8. Laboratory work is also given in Room 263 Pacific Building, which has been especially fitted up as a dark room and equipped with sufficient apparatus for the instruction of a class of twenty-five. Both lecture and laboratory courses should be taken at the same time for complete instruction in this subject.

Registrations are being received for these Extension classes at 140 Kearny Street, the San Francisco Office of the Extension Division.

Two New Booklets

The days for flashlights are coming, coming, coming: The nights are always here for taking pictures by flashlight. That is a special branch of Photography to which books have been devoted, yet few amateurs have properly interested themselves in its opportunities.

Two pamphlets have come to hand from James H. Smith and Sons Company: One

dealing with their products, Victor Flash Powder, and the appurtenances, the other devoted to electric lighting systems. These neatly bound in flexible board booklets should be in the possession of every photographer and a postal to the firm named will probably bring them promptly.

Thew Incorporated

Thew, Incorporated, has been organized for lectures, press illustrative service, and general photographic work, both pictorial and commercial. Mr. H. S. Lawton, well known to the profession, is Director of Photography. It is proposed to make a scientific and photographic study of the glaciers on Shasta and other Government mountain reserves. Miss Susan P. Thew, the lecturer, is President, and Winfield Scott is also to officiate in the capacity of lecturer. The old friends of Mr. Lawton will be glad to know that this new connection has not severed his relations, as official photographer, with the Western Pacific, Sacramento Northern, North Western and Mount Tamalpais and Muir Railway Companies.

Mr. George Barrows Calls

George Barrows, representing Agfa Products, Incorporated, passed through San Francisco, returning from the Portland Convention. His genial personality at both Milwaukee and Portland is gratefully remembered. The new Agfa Color Plates attracted considerable favorable notice and it was interesting to note that this firm is steadily gaining place in the market.

New York Institute of Photography

We have before us an elaborate booklet exploiting two new correspondence courses taught in addition to the regular curriculum of the New York Institute of Photography. This home study, we read, is most complete, practical and rendered visual by over two hundred illustrations: The former is to be in loose leaf fashion and may be kept up to date. The

titles to these new courses are Motion Picture Photography and Still Photography, the latter comprising Portraiture, News, Commercial. The prospectus makes interesting reading and should help to crystallize the ambitions of many who are striving aimlessly toward some vague goal, to a definite purpose and a concrete system.

Mr. Harry H. Main

As far as we know he is not a photographer, but if he has not by this time learned much of that art and its votaries he is a duller man than his attainments would promise. He is a good enough man to be a member of the profession on every count and many feel he almost belongs to the association. His genial presence, his little movie machine, the travelogue, and those funny stories enlivened several programs at the convention.

The outstanding personality of the man is fondly remembered by those who met and heard him at the National Convention in Washington, D. C., and not a few Westerners inquired on landing in Portland if Harry Main would be on the program as advertised.

As Executive Secretary of the San Francisco Convention and Tourist League he travels much and meets many persons. If he succeeds in making friends of them all as he has of the photographers, and if he always succeeds in seeming to subordinate the business he is after to the real service he gives as he did in Portland, there is little he goes after that can be denied him.

A Remarkable Display

The Eastman display at the Portland Convention was pretty well spread over into the individual booths of several dealers, but the direct and special department devoted to the firm showed the usual, and to be expected, fine prints on Eastman papers and a number of transparencies that attracted much attention and commanded unusual admiration. These were shown by lights from in back and stood out with a relief that was stereoscopic. The booth itself was roomy, home-like and in taste, and the gentlemen in charge did much to add that personal quality which makes for friendship and cheerful trade.

A Curious Broadside

It happens now and then that an advertising device serves the consumer in a more material way than by merely informing him of something which he may, should, or must buy. The "Broadside" issued by the Morton Company to the owners of Circuit Cameras, is an example of constructive, pioneering advertising. This folder says so much in a few words, and illustrates so attractively what is said, that it may be called a text-book. We advise every enterprising commercial photographer who has not received his copy to read the notice of Morton Company in our advertising columns and to write the firm forthwith.

Carl L. Oswald

After a rather prolonged stay in the Orient, Mr. Oswald is back on his native soil, and commencing here, has begun to blaze a trail of cheerfulness toward his home. When not placing two Ilex products where one served before this optimistic gentleman lectures, attends club functions and generally makes the world cognizant of his presence. His talk at the California Camera Club was one of the most interesting of the season. There is a rumor that he is a connoisseur of beads and that his middle name has been changed to Photoplastic.

Mr. Clarence Stearns

While with us, on his homeward way, Mr. Stearns expressed his gratification at the activity shown throughout the west. Hearing such enthusiastic commendation from so high an authority we could have wished the gentleman had stayed longer in these parts, and while learning more of our spirit, might have given us more of his company. Mr. Stearns has a warming personality and a fund of anecdote that makes one feel better for his presence and causes the time to fly. May we hope he carries eastward as kindly a feeling for us and feels inclined to come toward the Pacific shores soon again? Certainly the Convention in 1925 will give him the best excuse for the trip and the welcome is already prepared for him. By then, Clarence, no bum knee for you'll have to dance.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department

Camera Club of Cincinnati

The Camera Club of Cincinnati held its annual meeting on June second, in the Club rooms, in the Arno Building, Fourth and Sycamore Streets. The meeting was an enthusiastic one. The following officers and directors were elected for the ensuing term:

President, Dan Morganthaler; Vice-President, Charles Weddigen; Secretary, Herman Veihman; Treasurer, Harry W. Greene; Director—Charles Partington.

The meeting adjourned with a renewed spirit of enthusiasm for the production of more and better pictures during this year.

California Camera Club

As an aftermath to the moving, we have tales of prowess and heroic deeds of helpfulness. Members donated days of service and worked as if this were a personal matter. Indeed it is such spirit that keeps clubs from dry rot and maintains the fellowship which is the soul of any fraternity.

The new quarters are planned with facilities adequate for fifty more active members. There are five standard combined printing and developing rooms, each equipped with contact printing machines, dodging boxes, the necessary safelights for all kinds of plates, papers and films, etc. There is one room exclusively for developing and loading plate holders. There are five standard enlarging rooms, some with parallax lamps and the balance with condensers, and we intend to equip them all as rapidly as possible with our precision enlargers. There is also a room for lantern slides, copying and daylight enlarging. Facilities are being provided for working in platinum, oil, bi-gum and the other daylight processes.

Our studio has wonderful light for portraiture and with over 10,000 watts available for night work we expect to see some real studio pictures made.

The new social hall and lounge, with fireplace and easy chairs, is going to be mighty well occupied all the time. The new floor is a wonder for dancing, so we can expect it to be well filled on social nights, even though it is much larger than the old room. In fact, we expect to have enough space for lectures, formerly held in outside halls.

The board of directors has decided that when we are settled the initiation fee is to be raised; therefore, if you have friends who are interested, bring them in now.

August 15 to September 15.

MONTHLY SALON. For the initial display in our new home the Print Committee considers itself very fortunate in being able to present the prize-winning prints from the 1924 competition conducted by "American Photography," Boston, Mass.

This exhibit will consist of 107 prints by the leading exhibitors of this country and Europe, coming direct to us from the New York Camera Club, and this will be the only showing of this group on the Pacific Coast.

A glance at the following partial list of names will convey some idea of the importance of the exhibition, and it is hoped that members will encourage the general public to view them:

John M. Whitehead
Hugo Van Wadenoyen
Raymond E. Hanson
Chas. K. Archer
Holmes I. Mettee
Sophie L. Laufer
F. Drtikol
Lionel Wood
Karl Struss
H. Y. Summons
Forman Hanna
Dan Dunlop

The rooms will be open daily to visitors.

J. R. Wilding, Chairman,
Print Committee.

CAMERA CRAFT

Newark Camera Club

A one man show, exploiting the splendid work of Mr. N. Courtney Owen, has been the month's feature. Mr. Owen is not only a pictorialist of prominence but a man who has been able to apply his art and skill to practical uses.

This club is taking its share of Salon distinctions. Seven of its members, represented by sixteen prints, were among the accepted contributors to the Toronto Salon. Two of these, Edward Browaski and George Winnett, Jr., are newcomers.

Pictorial Photographers of America

The Pictorial Photographers of America are preparing for a very busy and instructive season after a suspension of meetings for the summer.

Although there were no summer meetings there was a most interesting exhibi-

tion of views made in New York City at The Art Center, 65 E. 56th Street, that attracted a large attendance.

The members are showing a feeling of pride in the selection of four of its members being selected as contributing members to the Pittsburgh Salon, only six being the entire number selected this year. Other honors that have come their way, are the election as associate member to The Royal Photographic Society of Great Britain, the selection of Mr. William A. Alcock as one of the judges for this year's exhibition, and election as associate member to The Associated Camera Clubs of America. New members are being constantly added to the roll, representing nearly every state.

Plans are now under way for a very interesting and instructive season.

Our Book Shelves

Cameragraphs of the Year

One of the most beautifully executed books of its kind comes to us from Harringtons, Limited of Sydney, N. S. W. It takes the form of a Souvenir of the First Exhibition of the Australian Salon of Photography and contains some ten pages of text and forty-eight plates. These are reproductions of the pictures hung. Misonne appears with an unusually strong picture, H. Cazneau shows a portrait of Norman Lindsay that is a masterpiece of sympathetic conception, Louis A. Goetz's "End of the Rainbow" is an old love of ours, "The Athlete With Bow and Arrow" gives Eleanor L. Smith an immediate standing with the masters, Keighley's "Turnip Field" disappoints us sadly. He is an idol and we refuse any evidence of clay feet. O. C. Reiter has not so much pictured the "Spirit of Pittsburgh" as he has embodied it essentially in graphic art. And P. Douglas Anderson, erstwhile Editor of Camera Craft does honor to his vocation with "Solitude." The figure is

perfectly posed, the face particularly expressive, the atmosphere real and the composition faultless. With the "Chasm" Alexander Keighley once more steps to the pedestal where we choose to find him. O. H. Coulson is not known to us, but we propose trying for a closer acquaintance with him for "The Top of the Cliff" is exquisite. If only space were unlimited we might comment on every print shown.

We do, however, take the opportunity of gratefully acknowledging the compliments of the Editor, Mr. Cecil Bostock, of praising whole-heartedly his selection of reading matter, and of saying that the "Portrait of Boy With Dog" is worthy of his prominent position. We close with a wish that a copy of Cameragraphs might be in the hands of every pictorialist, every striving ambitious photographer, and every picture lover in the world. That cannot be, but we wish—we do wish that it were possible. If the book be obtainable at a price, we can assure the reader that its cost were cheap, whatever it be, and strongly recommend its purchase.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Development in Daylight After Fixing Some Recent Investigations by Messrs. A and L. Lumière and A. Seyewetz

Nearly a quarter of a century ago Mr. John Sterry found that it was possible to fix an undeveloped negative, wash it, and then bring out the image by means of what was practically a silver intensifier. After the fixing, of course, the negative could be freely exposed to white light: and there were those at the time who thought that in this method was to be found the germ of a process which would do away entirely with development in the dark room. Nothing much has been heard of it, however, although at the time we found it perfectly possible to produce a good printing negative by the means indicated by Mr. Sterry. In fact, this was demonstrated at several photographic societies. A drawback of the method which put it out of court for everyday photography was that the exposure had to be very much greater (ten or fifteen times) than was required for ordinary dark room development. The method was also open to the objection that the silver intensifier is very prone to stain.

What Destroys the Image

Messrs. A. and L. Lumière and A. Seyewetz have recently taken up this subject. They set out to ascertain the causes of the partial or complete destruction of the latent image in a plate fixed before development, and found that this was influenced by the following factors:—

A. Strength of fixing solution and time of action.

B. Alkaline or acid reaction of the fixing bath.

C. Time of washing, or in water after fixing.

D. Alkaline or acid reaction of the washing water.

Exposures only Twice the Normal

Their experiments were made with plates of the same character (Lumière Blue

Label), which were given exposures twice the normal exposure necessary to yield a good result with ordinary development. Hypo solutions of different strengths were tested; and with a 30 per cent hypo solution the plate was fixed in 2½ minutes, whereas it required 16 minutes to destroy the image.

The destruction of the latent image is prevented to a greater or less extent by certain alkaline substances in the fixing bath; these include ammonia, caustic soda, caustic potash, alkaline carbonates, trisodic phosphate, sodium acetate, and sodium sulphite. Of these the most active are ammonia, the caustic alkalies, and trisodic phosphate. For instance, by adding to the fixing baths already mentioned of a 30 per cent strength some 10 per cent ammonia (21° B.) the destruction of the latent image (which took 16 minutes without any such addition) was prolonged to one hour twenty minutes with 2 cc., 1½ hours with 5 cc., and 1¾ hours with 10 cc. of ammonia. When a plate was left in the fixer for twice as long as was required for the whiteness to disappear, the final image was still not appreciably weakened; and they point out that it is well to give this increased time, to prevent stains and to ensure complete action.

Sodium bisulphite instead of postponing the destruction of the latent image, they found hastens it.

The time of washing after fixing has a marked effect. Mere immersion in running water for 40 hours completely destroys it, whether the washing is done in ordinary or in distilled water, and whether the film has been hardened with chrome alum or formalin, or not. This destruction can be postponed by adding certain alkaline substances to the washing water; on the other hand it can be hastened by the addition of a small quantity of sulphuric, nitric or hydrochloric acid.

CAMERA CRAFT

In order to change the latent image as little as possible, therefore, they point out that fixing should be done in a minimum of time, using a strong fixing bath with an alkaline reaction—as, for instance, a 30 per cent hypo solution to every hundred parts of which five parts of a 10 per cent ammonia solution are added. The plate should not be washed for more than one hour after fixing; and if this is done, an exposure of double that usually required will be sufficient to give an image which can be “developed” in daylight.

The Developer Used

The “developer” used was made up from two stock solutions:—

A	
10 per cent solution of silver nitrate	75 cc.
Anhydrous sodium sulphite	185 grammes
Water	1,000 "
B	
Paraphenylene diamine	20 grammes
Anhydrous sodium sulphite	20 "
Water	1,000 cc.

For use 150 cc. of A has added to it 30 cc. of B.

Immersed in such a developer the invisible latent image can gradually be developed up until it gives a satisfactory negative; and when development is complete the negative only requires washing. It has, of course, already been fixed. This process can be conducted throughout in white light.

The experimenters state that the image so obtained has an exceedingly fine grain. In fact, its grain seems to be independent of the grain of the sensitive silver salt, and is under control.

—Amateur Photographer.

Removing Sulphide Odor

While the stock solution of sodium sulphide gives very little ground for objection on account of its odor, even when diluted to form the darkening solution used in sepia toning, it is when the darkening bath is still more largely mixed with water in the washing of the prints, or by being thrown down the sink that objection may be taken to the odor of sulphuretted hydrogen, which for a long time lingers about the workroom. It is, however, a simple matter to take steps which will render this odor practically non-existent. In the first place the used sulphide bath should on no account be thrown down the sink, but should be poured into a fairly strong

solution of potassium permanganate, which may be kept conveniently for this purpose in a wide-mouthed jar. The sulphide is at once chemically “killed” by the permanganate. There is, however, the sulphide which is carried from the darkening bath by each print. If these prints are allowed to accumulate in a dish of water, the latter becomes a source of odor which may easily be objectionable. The trouble may be very largely avoided by giving each print, immediately on its removal from the sulphide bath, a quick rinse either in a dish of water or, better, under a rose jet. This removes the greater quantity of sulphide from the prints so that the latter may then be allowed to accumulate in a dish of water. In order to “kill” the odor from the washings which hang about the floor of the sink some permanganate solution should be distributed in the sink and will serve to keep the atmosphere of the workroom practically fresh. In reacting with the sulphide the permanganate forms a brownish deposit of manganese peroxide, which, when the operations are over, can be cleaned off by swabbing the sink with a sponge or bunch of cotton waste soaked in solution of sodium bisulphite.

N.B.—It is to be remembered that Chlorine is equally destructive to sulphuretted Hydrogen and attacks it in the air as well as in solution. It can be used in the form of Chlorine water or in the commercial Chloride of Lime or Chlorinated Soda. All to be had at the drug store. Only prints must not be immersed in Chlorine solutions—though a pass through rinse would not affect a strong print.

High-Key Printing

The production of a really good high-key print is a double work of art. This may be questionable grammar, I fancy, but its meaning will be plain enough. The process is art, the result is art.

What is a high-key print? Anyone familiar with the delicate “grey and white” studies which are a feature of the work of the Cadbys, will realize a real high-key print. It is a print which records full and good gradation without calling in the aid of black or any deep color.

The method of producing “Cadby-types” practised by the leaders is, to my mind,

CAMERA CRAFT

difficult. For one thing, it is dependent on the negative for a start. Now a negative which gives a good high-key print by normal printing on a normal (or soft) development paper is a fine thing. It is far finer in delicate quality than the average negative is apt to be. Further, its production is restricted. A scene or a sitter which shows a trifle of dead black, deep red or heavy shadow will spoil things to commence with. Therefore, the making of a high-key negative is a problem in itself.

I will now own up that I have seldom made high-key prints professionally. My experiments in this line have all been for my own personal benefit or amusement. Still, I believe I have the secret of making them at will, in ways which might serve professionals or amateurs. The only important factor is this. One must be able to tell a high-key print from an under-exposed print, and under-developed print, a flat print or a "thin" print.

There are two ways of going to work. They can also be used in conjunction. The first depends purely on the choice of paper; the second, on the choice of developer for the paper. The negative in every case need only be good in the general sense of the word. A negative which gives a first-class print on self-toning paper will serve beautifully.

The best class of paper is chlorobromide, but soft gaslight and bromide (normal or hard) can be used. All papers will not do, but there is a paper by nearly every maker which will serve. Kodura, Verona, Vitegas de Luxe and Criterion Extra Hard Bromide are a few; obviously I cannot mention all.

For high-key prints in bluish or neutral grey, use amidol without bromide or with the very minimum. Expose as shortly as possible and, if the negative is on the hard side for the paper used, modify the development as described in my recent paragraph on "Still Development." (B. J., 1924, Jan. 18, pp. 35-36). After a few trials, excellent high-key results will be got. With normally restrained developers, the tone will be neutral or olive grey.

High-key work by development offers a wider scope. Here the choice of paper is

less limited, though the best results will be obtained with similar papers. The result depends on special formulae. Here is a good one—

A

Soda sulphite (crys)	1 oz.
Hydroquinone	2 drs.
Soda carbonate	1 oz.
Water	to 10 ozs.

B

Hypo	2 ozs.
Water	10 ozs.

C

Ammonia solution .880.

In use, try 2 ozs. of A and 10 drops of B. This will require an increase of exposure over the normal of about four times. Development will be slow. The hypo acts so as to render deep blacks impossible, and the proportion controls the strength of the print. The addition of C counterbalances the slowing and brings back the exposure to normal, but at the same time it seems to redden the tone somewhat. Try 2 ozs. of A, with complete or partial addition of 10 drops of B, and 5 drops of C in 2 ozs. of water. This will be found to give a developer of normal speed requiring normal exposures. Some amount of trial and experiment is necessary, however, and definite figures cannot be given. I have found the above, using the full amounts, suitable for Criterion Hard Bromide and contrasty negatives, but temperature plays a big part, and the developer goes off rather quickly.

With or without the ammonia, the great thing to watch is the exposure. Over-exposure ruins the result every time. The print should develop to the desired depth (allowing a trifle for loss in fixing), and no further. If the result is flat, reduce the hypo. If it is too bold, add hypo. If no reasonable modification will give the desired result—which is unlikely—try another paper.

Very beautiful results can be got on cream bromide paper by this method, results which for delicacy, exceed any normal print on the same paper. With the above developer and a paper which is suited to the work, the very finest of Cadby-types can be got without any trouble, and that from almost any negative.

Thermit.

International Photographic Association

New Eastern Division Album Director

After years of faithful service Mr. C. F. Rice has resigned his office to Mr. Franklin Gray McIntosh, who brings a most encouraging aggressiveness and enterprise to his new duties. In a letter just to hand Mr. McIntosh states that he proposes forthwith to circulate the Albums and to start collecting prints for two more. Let every member in this division put himself in touch with him and get behind their Album Director. One gets in proportion as one gives and no more can be gotten out of your Association than you put into it.

Address—Franklin Gray McIntosh, 1520 Liberty Street, Franklin, Pennsylvania.

New Special Album Director

An innovation that will interest us is that of the Special Album, devoted to a specific subject, which will be issued at intervals, and is to be circulated on the usual plan.

Mr. Edward A. Mueller has been appointed Special Album Director and his notice follows:

To all members of the International Photographers' Association it is essential that you co-operate and your immediate help is necessary in order that the new "Special Album" which is about to be put into circulation be a success.

"Children" has been selected as the subject for this Album. It is to be understood that the word "Children" does not necessarily mean two or more. A child can be used in this subject.

We all know that children can give us a great amount of original and characteristic material to work with. Prints should be unmounted and accompanied by full data, such as subject's name, time, lens, opening, speed, paper, developer and etc.

The last date for receiving prints is December 30, 1924, and now is the time to get busy if you wish to make this

Special Album worthy of the International Photographers' Association.

All members who desire to see this Album kindly send name, address and International Photographers' Association number to—Edward A. Mueller, P. O. Box 20, Newark, N. J., U. S. A.

NEW MEMBERS

- 5364—H. P. Nielson, M. D., Cragmont, North Madison, Ind.
8x10, 5x7, P. C., 4x5 or 2¼x3¼ and 8-inch circuit of travel views, of Europe, Asia, South America, United States, etc.; for landscapes, views of public buildings, street scenes, etc., in United States, Canada or Mexico. I desire to exchange unmounted views as above. Class 1.
- 5365—Constable A. E. Hadley, R. C. M. Police, Dawson, Yukon Territory.
3¼x5½ of miscellaneous; for anything of general interest. I desire to exchange only post cards. Class 1.
- 5366—Randall's Studio, Box 451, Rosetown, Sask., Canada.
Class 2.
- 5367—Geo. A. Stephens, 149 Waterville St., Waterville, Conn.
3¼x4¼ and 5x7 of landscapes and pictorial; for post cards of landscapes and child studies. Class 1.
- 5368—E. M. Addison, 29 Armandine St., Dorchester, Mass.
2½x4¼ and a few 5x7 of marines, landscapes and historical views of Boston; for any subject of interest. I desire to exchange only prints. Class 1.
- 5369—C. E. Baltzley, 2061 Dahlia St., Denver, Colo.
3¼x5½ and 4x5 of views, architectural subjects and flowers; for anything photographic, except post cards. Class 1.
- 5370—Herbert C. McKay, P. O. Box 454, Eustis, Fla.
Class 2.
- 5371—Fred H. Goodsell, P. O. Box 132, Quinter, Kansas.
Class 2.

RENEWALS

- 4191—T. M. Waumsley, 12 Brant St., Burlington, Ontario, Canada.
3¼x5½, 2½x4¼, 3x10 Panoram of fires, wrecks, scenic, war pictures, Convention of Fireman and winter scenes; for the same. Class 1.
- 4201—E. A. Mueller, P. O. Box 20, Newark, N. J.
I desire to receive only clear sharp pictures any size, not mounted of foreign and U. S. A. scenes. Also Indians, animals, nature studies, nude and semi-nude female subjects. Same to be on any kind of paper and finish. All letters will be answered and photos not selected, returned in good condition with postage paid. Class 1.
- 5198—Walter H. Emery, Mexico, N. Y.
3¼x4¼ from 4x5 negatives of carefully taken views of natural scenery, home portraits of children, and miscellaneous subjects; for the same. Small sizes preferred. Class 1.

CHANGE OF ADDRESS

- 4549—Fred Goodwin, Covington, Ind.
(Was Harrison, Idaho.)

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

STUDIOS FOR SALE

Well equipped studio with kodak supplies, finest in Hermosillo, Sonora, Mexico. Established fourteen years, good lease, five living rooms, wish to retire. Write Hopkins Studio.

Studio, city of 25,000—Central California—climate dry hot in Summer, ideal in Winter. Doing about \$6,000.00 a year. Portrait and commercial. Price for quick sale \$3,000.00, half cash, let studio pay balance. No idle correspondence solicited. Address, H. B., care Camera Craft, 703 Market St., San Francisco, Calif.

Only exclusive studio in town of 8,000. Hub of northern California. Equipped with 8x10 outfit, north skylight, living rooms in connection. Established three years. Price \$1,000.00. Rent \$25.00. Recently married, wish to retire. Address I. F. S., care Camera Craft, 703 Market St., San Francisco, Calif.

Ground floor studio fully equipped up to 11x14, artistically furnished with natural (north) and artificial lighting, located center business residence section, San Francisco. Long established and a select lucrative business has been built up and steadily improving. Personal reasons for selling. Address Z. S., in care Camera Craft, 703 Market St., San Francisco, California.

Studio in town of 8,000 on main business street, low rent, a good paying studio for one who can do the work. For information write Photographer, 23 W Pine St., Lodi, California.

Here is an A1 buy. Studio ground floor, good lease, low rent, equipped for portrait, commercial and kodak finishing. In one of the best live towns in the Santa Clara Valley, California. Reason for selling—am retiring from business. Investigate this, it is worth while. Address H. B., in care of Camera Craft, 703 Market St., San Francisco, California.

STUDIOS WANTED

Wanted to lease or buy fully equipped amateur finishing or portrait studio. Must be a paying proposition. Prefer eastern or middle states. Address E. J., in care of Camera Craft, 703 Market St., San Francisco, California.

OUTFITS FOR SALE

Speed Graphic 5x7, focal plane shutter, 5x8 1C Tessar, 6 plate holders, velvet lined leather case with lock and key. Like new. List \$150.00, sell \$80.00. Stereoscopic Graphic, 6.3 Stereo lenses, 5x7 1C Tessar, Telephoto lens, 5 plate holders, film pack adapter, velvet lined leather case with lock and key. Like new. List \$350.00, sell \$200.00. \$5.00 deposit with express agent, balance C.O.D., subject to examination. Geo. Schulz, Calumet, Mich.

No 2 Century studio camera, 3B Dallmeyer lens, \$90.00. 11-inch Verito Studio shutter new, \$40.00. 11x14 wide angle, \$25.00. 8x10 Rectographic, \$15. All in fine condition. Gene Hainlin, 2091 Broadway, Oakland, Calif.

For sale at bargain or trade: 11x14 Century Studio camera, 5x7 back, stand, holders, \$75.00; 6½x8½ Century Grand with 12-inch portrait lens, shutter, case, holders, \$30.00; 5x7 Korona View, F 5.6 lens, complete outfit, 5x7 Folding camera, \$20.00; 4x5 Auto Graflex almost new, case, holders, pack, roll holders, \$120.00. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

OUTFITS FOR SALE—Continued

Adams Miner Reflex 3¼ x 4¼, four lens, takes plates, films, packs, etc. All accessories, cheap. Chas. H. Kragh, 267 N. El Molino, Pasadena, Calif.

Voigtlander Stereoscope \$85.00. Heidescope \$90.00. Both new with 4.5 lenses, plate magazine, adapter and case. Sent C.O.D. with privilege of examination. Albert Schoff, Room 712, 40 Rector St., New York City.

Cook Telar No. 3 on 2¼x3¼ Reflex with 12-inch bellows extension, for bird and animal photography, \$55.00. Ed Hathaway, Goldendale, Wash.

Following Articles: Kodak Amateur Printer (self masking) \$6.50; Ideal Rotary Print Washer (50 4x5 prints) \$3.00; imported Contessa Nettel camera, 2¼x3¼-inch roll film, F.6.3 lens, Derval shutter, other standard features, \$15.00; Premo Filmpack Tank, No. 1, \$1.00; Kodak Rollfilm Developing Tank, 2¼-inch \$2.50. Each article used but like new, so act quick. Jawee, care Camera Craft, 703 Market Street, San Francisco, Calif.

Graflex Series B 3¼x4¼, adapter, holder and case. Same as new, used two weeks. List \$88.75, sell for \$65.00. Address B, care Camera Craft, 703 Market St., San Francisco, Calif.

3¼x5½ Carbine Goerz Dagor lens 150 mm 6.8 Goerz compound shutter, double extension bellows, films or plates, in leather case. C. Small, care Camera Craft, 703 Market St., San Francisco, Calif.

Camera 10x15 cm., focal plane shutter from 5 to 1/1200 of second, Carl Zeiss lens 6½ inches F4.5 plate magazine and leather case, cost \$175.00, sell for \$85.00. Cooke lens 6½x8½ F 5.6, 9½ inch in compound shutter, for \$60.00, like new. J. Sutkat, 197 Grand St., Brooklyn, N. Y.

R. B. 3¼x4¼ Graflex, roll, film pack, three plate holders, case, Tessar 1C 4.5 for \$125 or Sept M. P. camera. Address C. B., care Camera Craft, 703 Market St., San Francisco, Calif.

Premo B 4x5, two plate holders, \$5.00. Pony Premo No. 6 sizes 5x7, three plate holders, 21-inch bellows, all in velvet lined leather case. All in new condition, \$20.00. Post card size focal plane camera F 6.3 anastigmat, three plate holders, pack adapter, good condition, \$35. H. W. Clark, Lewistown, Mont.

3¼x4¼ Ica Reflex with Spencer Portland, \$35.00. Telephoto soft focus objective F/6, write for details, \$25.00. C. B. Neblette, 444 Ninth Avenue, S. W. Roanoke, Virginia.

Sept motion picture hand camera. Uses standard size film. Can also be used as "still" camera for snapshots or time exposures. Brand new. Lists \$150.00 will sell for \$120.00. Address Y. R., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS WANTED

Graflex Junior (2¼x3¼) perfect order. Describe fully lowest price. J. W. E., 1379 Sutter St., San Francisco, Calif.

Wanted! Home Portrait Graflex, late model, without lens, good condition, must be bargain. Address E. M. G., care of Camera Craft, 703 Market St., San Francisco, California.

For Exchange:—Wollensak Series 2 Velostigmat F 4.5 lens 12-inch focus with diffusing attachment in regular shutter; for the same make of lens in a larger size; 15½-inch focus preferred. Will pay difference. Will consider any other good make of lens. 200 Granger Building, San Diego, California.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE—Continued

\$290.00 Cirkut Outfit perfect condition for \$175. 1A Graflex Bausch and Lomb IC F 4/5 lens and sole leather case, excellent condition, for \$80. 3A Compact Graflex Kodak F 4.5 lens, sole leather case and film pack adapter. Perfect condition, \$85. \$214 Telephoto Lens, perfect condition, \$135. Brand new Naturalist Graflex, no lens, \$135. Camera Cook, Box 1042 Klamath Falls, Oregon.

120 degree Bell-Howell Camera, one magazine, one 40mm Goerz lens, \$325 Debie Camera, six magazines, tripod, two carrying cases, one 50mm Krouse lens, \$375. Pathe Camera, Iris, mat box, many built in extras. Precision ball bearing tripod, six magazines, 50mm Heliar lens, like new, \$350. Genert Professional Camera, one lens, four 400-feet magazines, Iris and fade out attachment, splendid carrying case, outfit like new, \$125. J. T. Jenkins, Lasky Studio, Hollywood, California.

4x5 Revolving back auto Graflex with 5x8 B & L Tessar IC. Pack adapter, carrying case. New condition, \$150. Gerald Cross, Lathrop, Mo.

Ica Poloscope, 45x107 Zeiss F 4.5 lenses, magazine and carrying case, \$100.00, like new. Model 2-1 Victor Portable Stereopticon, Viopticon adapter, Standard and Veriscope carriers. Perfect condition. \$35.00. Chas. Greene, 101 So. State St., Chicago, Ill.

R. B. 3 1/4 x 4 1/4 Graflex, roll film, film pack and three plate holders, without lens for \$95.00 or Sept camera. Address C. B., in care of Camera Craft, 703 Market St., San Francisco, California.

LENSES FOR SALE

Some good lenses 6 to 12 inch cheap. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

LENSES WANTED

A 6 1/2 x 8 1/2 F4.5 Heliar Portrait lense in good condition. Jarvis Studio, Santa Cruz, Calif.

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Woman photographer, one who can retouch and operate a printing machine in kodak department (permanent position). Dorman Bros., P. O. Box UU, Bakersfield, Calif.

An aggressive, all-round photographer, one capable of assuming the responsibilities of general production, sales, displays and management of help in absence of owner.

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Aged parents, a growing business and other interests prompts this advertisement.

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We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection, and then, if our offer is unsatisfactory, we will return your goods. Central Camera Co., 112 So. Wabash Ave., Chicago, Ill.

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By nian, 35 years experience, can do anything but retouching. Will work cheap. Address R. E. B., 3694 19th St., San Francisco, Calif.

Young married man with Institutional training and three years practical experience in all branches except retouching. Desires position in studio. For further information write "Photographer," 3312 Meadow St., Dallas, Texas.

As receptionist and general assistant, experienced in the best retouching, San Francisco or Bay Cities. Address W. B. C., care Camera Craft, 703 Market St., San Francisco, Calif.

Position wanted—As manager of amateur finishing studio, by man of twelve years of finishing experience. Six years as manager. Can handle the finishing game from A to Z in all its branches. No "cheap work," one man place considered. May consider lease or buy. Executive and workmanship reference. Prefer eastern or middle states. Address M. J. E., care of Camera Craft, 703 Market St., San Francisco, California.

Photographer. Wants position in studio or commercial plant. Ten years' experience. Will start at \$20 per week, or will rent a studio in small town, or operate on shares. Ed. Klimaschsky, 697 East 80th Street, N. Portland, Oregon.

Wanted by young lady, about October first; position as printer and general assistant in portrait studio. Four months training Southern School of Photography. Careful, pains-taking worker. Want opportunity for advancing. Florida or adjoining state preferred. Address N. I. H., care of Camera Craft, 703 Market St., San Francisco, California.

By a young lady who has had four years experience in Reception room. I know how to sell. Address Receptionist, care Camera Craft, 703 Market St., San Francisco, Calif.

MISCELLANEOUS

Lost—A No. 3 Special Kodak, Anastigmat lens F 6.3 No. 15789. Address J. E. P., care Camera Craft, 703 Market St., San Francisco, Calif.

All amateur photographer to invest small amount in motion photos for next year's carnival season. Big thing. New. I have exclusive rights in the East. Spencer, 3081 16th St., San Francisco, Calif.

LOST: Goerz Dagor Lens, focal length 7-inch. No. of lens barrel 392631, fitted with an Ilex Acme Shutter. Harold J. McCurry, 731 Eye Str., Sacramento, Calif.

OUTFITS FOR SALE

Stereax 6x13 cm., pair Dallmeyer Pentac F 2.8 lenses, \$130. New folding focal plane 2 1/4 x 3 1/4 F 4.5 lens, complete outfit, \$35. Similar outfit vest pocket size, used, \$25.

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French soft focus lens, variable focus, new \$30. 6-inch F 4.5 Rudersdorf, new \$22.50. Pair 3 1/2 inch Carl Zeiss F 4.5 Tessars \$35. Pair 6-inch Hermagis F 3 portrait lenses, new \$35.

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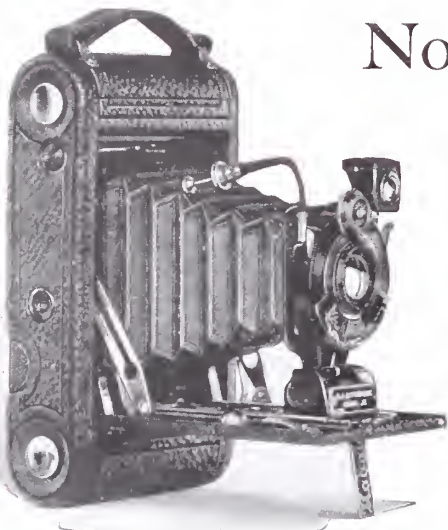
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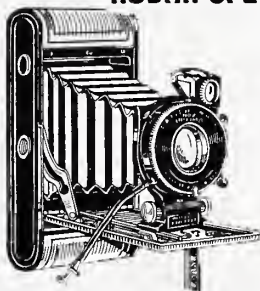
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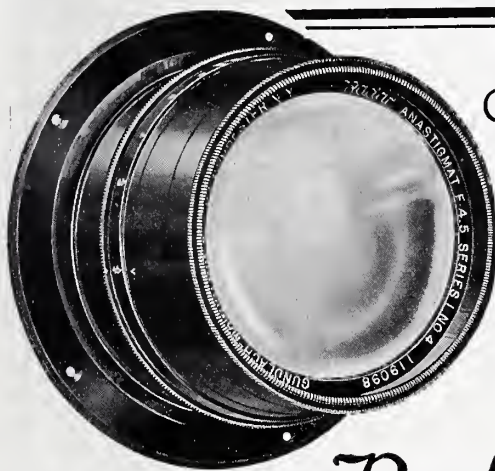
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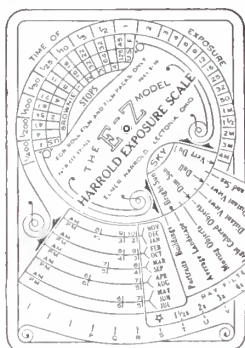
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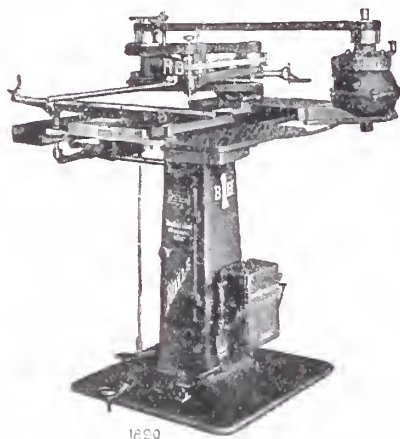
The offer to extend subscriptions for the issues of January, February and March, 1924, is now closed.

We have secured a sufficient number, many thanks to our friends.

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The Kalosat Photographic Contest date has been forwarded to November 15, 1924

This change has been made at the request of several of our Friends and Users, because of the date of September 15th, falling in their vacation period. We take pleasure in granting this favor, and hope that several others will take advantage of this increased time with their entries.

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Honorable Mention: 10 Prizes of
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LENSES:

5 1/4" B & L Tessar F4.5 in Acme shutter, good condition	\$42.50
9 1/2" Goerz Dagor F6.8 in Acme shutter, new condition	52.50
12" F4.5 Voigtlander Heliar in barrel with Iris Diaphragm, new condition	110.00
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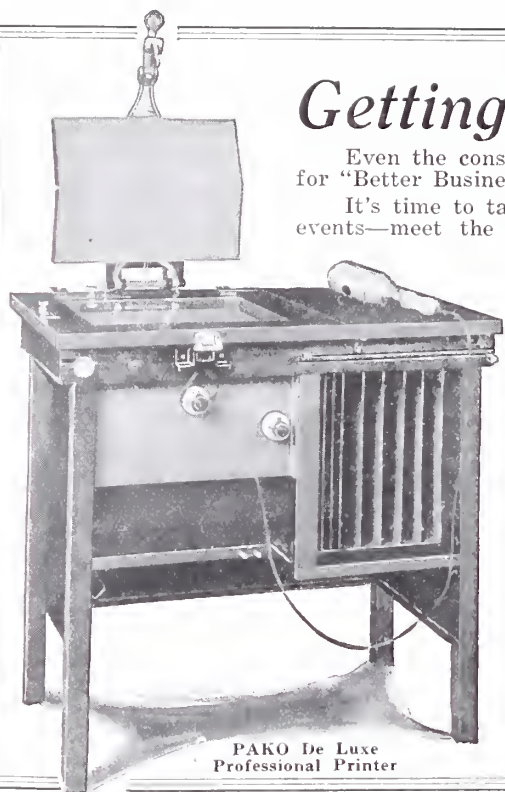
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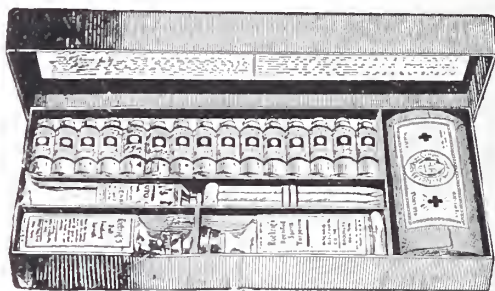
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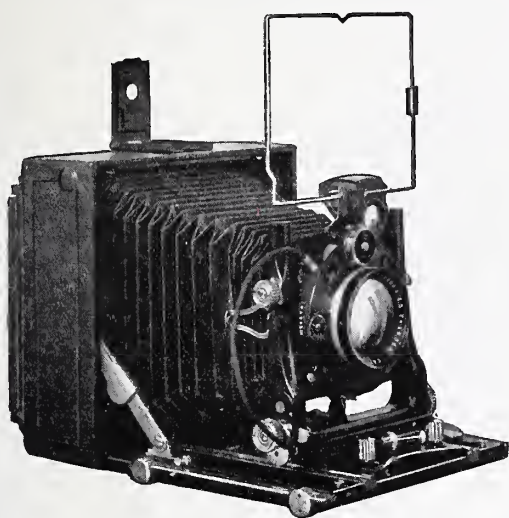


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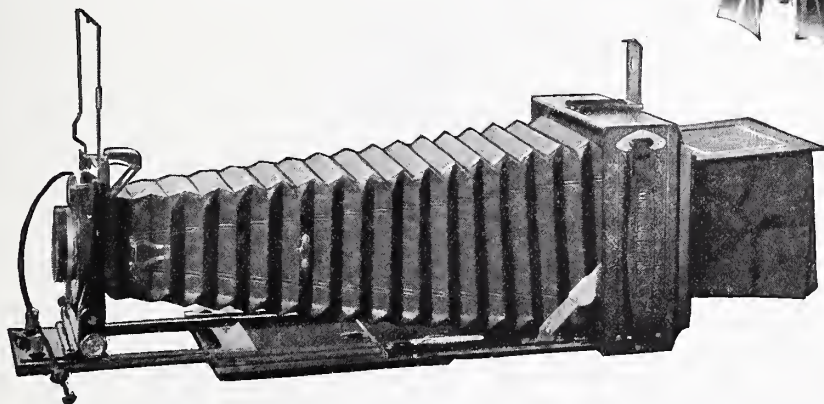
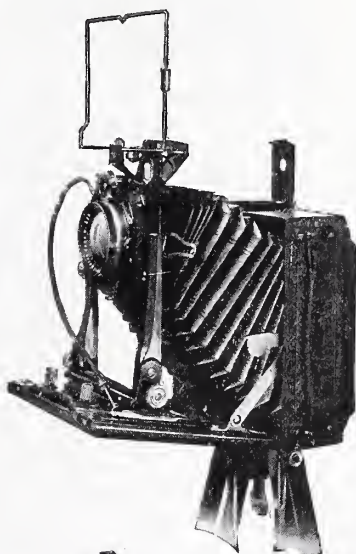
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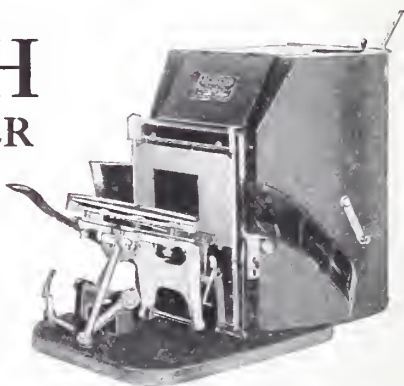
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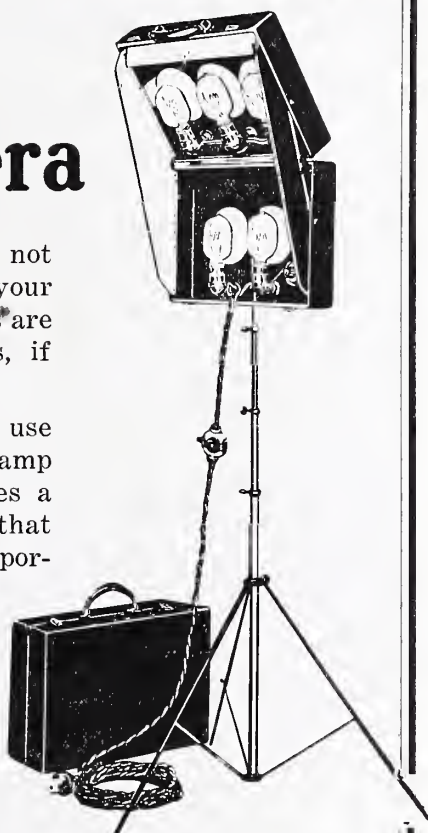
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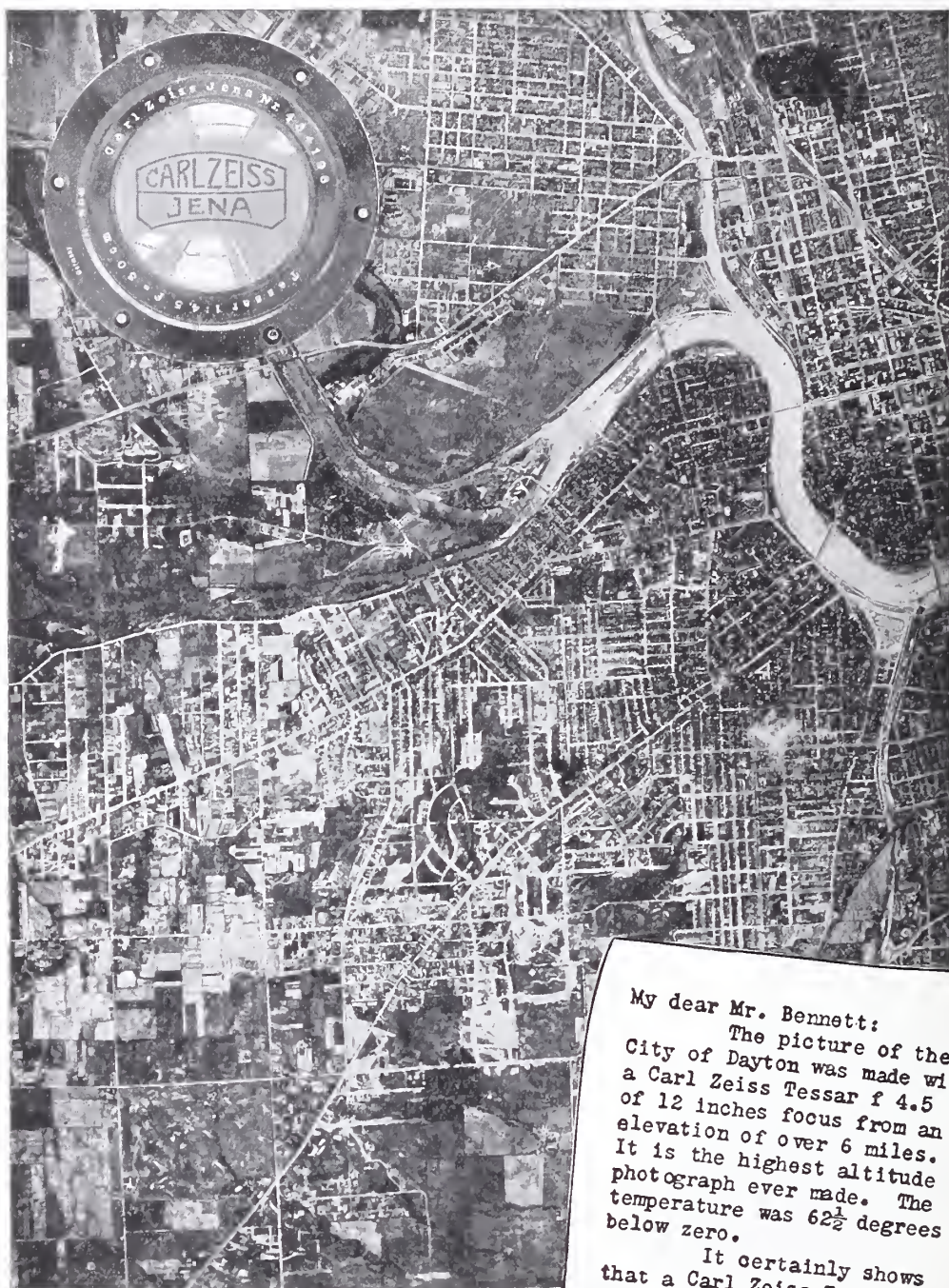


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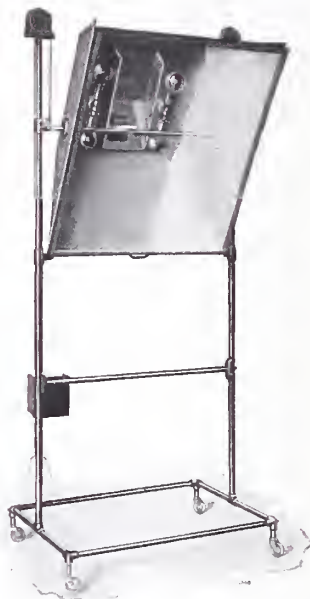
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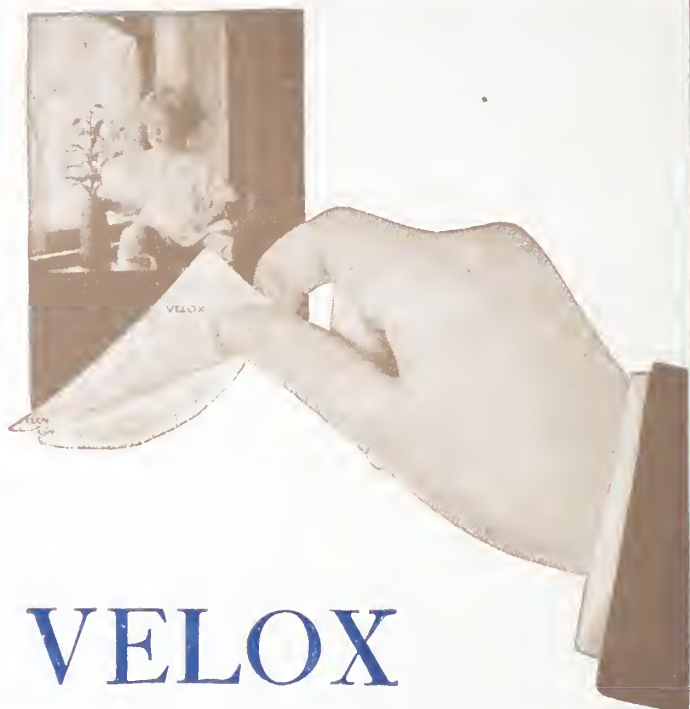
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CAMERA CRAFT

A Photographic Monthly

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CONTENTS FOR MARCH 1925

Cover Picture—The Light That's Never Out	Gabriel Moulin	
Frontispiece—Portrait of a Boy	Paul de Gaston	
Our Japanese Brother Artists	S. B.	109
Japanese Art in Photography (Illustrated)	Dr. K. Koike	110
Glazing Prints	Prof. C. B. Neblette	116
Picture—A Sunlit Corner	Jaroslav Krupke	117
Picture—A Discourse	Jaroslav Krupke	119
An At-Home Finishing Plant (Illustrated)	Don C. Coleman	121
Picture—Grazing	J. Wynne Bolton, Ph. D.	121
Picture—The Ground Hog Come Out to Find His Shadow	J. Wynne Bolton, Ph. D.	123
Picture—Under the Golden Bough	Blanding Sloan	124
The Marvels of Photography	Don C. Coleman	125
Picture—The Doll School	Allen Young	126
Pencils of Light (Illustrated)	F. L. L. Scharlach	127
The Shipbreakers Trophy (Illustrated)	Prof. Max Henry Ferrars	133
Picture—A Veteran of the Snows	W. P. Moerdyke	137
Picture—Pleasant Reflections	C. S. Beardsley	138
Verses—Another Comer Coming On	H. Coleridge Baker	138
Editorial—The Sisterhood of the Arts		140
Income Tax for the Photographer	Paul Madden	141
Pacific International Photographers' Association News		142
Association News of the P. A. of A.		143
Chit Chat About Our Friends (Illustrated)		145
Photo Finishers' Association of America		148
Photographic Digest	H. D'Arcy Power, M. D.	149
An Exposure System for Chloro-Bromide Enlargements. Enamels by the Carbon Process. Red Rays and the Unseen Distance.		
Amateur and His Troubles	S. B.	153
Some Hints for My Friends: Enlarging Stunt, Moonlights (by R. L. McColm). What One Amateur Is Doing. Monkeying With Developers.		
Club News and Notes		155
Notes and Comments		157
International Photographic Association		159
A Message to Members from G. A. Young, Director.		

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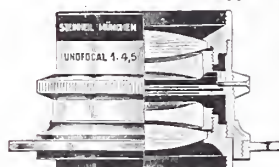


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Camera Craft Publishing Co.

Claus Spreckels Building

San Francisco, Calif.

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PUBLISHED BY THE
WOLLENSAK OPTICAL COMPANY
ROCHESTER, NEW YORK

DEVOTED TO
LENS AND SHUTTER
INFORMATION

VOL. V

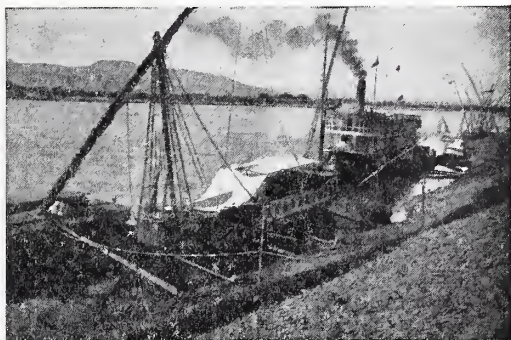
MARCH, 1925

No. 3

Wollensak Lenses in foreign lands



A charming study by Shido Tokuda, Takamatzu, Japan. Made with the Verito Diffused Focus f4 Lens. In Japan, as in other countries, the Verito has proved very popular.



River Nile at Luxor—one of a wonderful collection of travel pictures by D. D. Spellman, of Detroit. All made with Series II Velostigmat f4.5.

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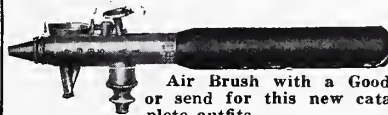
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3. Winning prints shall be published and full credit given. These to be kept in a collection to be judged at the end of each year.
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5. Prints submitted must not have been in any previous competition in this or any other magazine, and must not have been exhibited in any public exhibition, or reproduced at any previous time.
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7. Prints must be unmounted, and be on white stock untinted and uncolored: No fancy borders: Just the picture.
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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII

MARCH, 1925

No. 3



SOLITUDE

By T. FURUYA
Los Angeles

Our Japanese Brother Artists

It has long been known that the Japanese amateur photographers have progressed so far along the pictorial road as to have attracted the attention of the American Salons and those who sought prints for the exhibits. It is becoming an accepted belief that this people are not only advancing in abstract pictorialism but are impressing something national, something decidedly characteristic upon our art and in certain cases are actually transforming the stereotyped Salon formula into real novelty.

The article by Doctor Koike will cover the ground. We strongly urge our readers to give it their close attention. And the pictures reproduced from an exhibition and competition given in Los Angeles by the Japanese Daily News of that city will further enlighten us.—S. B.

Japanese Art in Photography

By Dr. K. Koike



WHISPERING

Dr. K. KOIKE

I AM A JAPANESE and am proud to be so, especially from the standpoint of photography. Everybody says there is no race distinction in letters and arts. This is true and yet not true, for each person as well as each race has individuality and nationality.

Recently I have heard that the pictures in the Paris and Toronto Salons were hung in groups according to where they came from, and I was much pleased to think that the judges agreed with this point of view.

Sometimes I can tell very easily who made it when I look at a picture, for it has obvious individuality. Likewise, nobody will deny that every nation's work shows its own nationality. Photographers can not avoid expressing their own characteristics even when they purposely imitate others.

We Japanese have our strong points in making pictures, I think. It is the influ-

ence of our letters and art.

Photographic Art was imported from the West, but there is no reason why we must swallow it whole. We are old enough to digest it. Moreover, why can we not make the taste good according to our own cooking method?

We are young in the photographic field, but our ancestors left us their skill. It is our best weapon in making progress. We should not follow blindly, but should advance firmly and open a new route.

What is Japanese art? Of course I have no time to tell you the details of those things, but we have our own method in painting, engraving, carving, lacquering and inlaying. During our long, long historical period, there have been many changes in our art. For instance, our paintings have many schools, some of them are deeply influenced by the foreigner's conception, but most of them well represent our nationality. In short they are decorative, suggestive and poetic. Because of our knowledge about those paintings, naturally our photographs are obliged not to be free from their influence.

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EVENING BREEZE

By A. KONO
Los Angeles

Somebody says the difference between painting and photography depends upon whether or not color is used, but at least this is not correct for Japanese art. Some of our paintings are colored brightly, but we have another school using only Indian ink. These are called "sumie". Most of them are not decorative, but rather suggestive. Say less and feel more, is our motto. Those painters try hard to express the atmosphere only by "notan", but without coloring. Nobody can understand what we wish to express unless he knows well Japanese spirit and habit. Strangely enough, Japanese pictures have all this in common with photographs. In my opinion, the difference between the painting and the photograph is whether the artists use brushes or photographic outfits.

When the painters face the canvas, they do not always imitate nature, but according to their own ideas they change things to suit themselves.

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FROM SHADE TO SUNSHINE

By L. M. MIYATA
Los Angeles

On the contrary, the photographers must be absolutely faithful to things as they are. The painters have time to consider over and over, but we photographers are too often obliged to catch a momentary impression. But the main points of both of them are how to compose and how to handle the subjects. The purpose of them both is how to express atmosphere. Technical skill is necessary for the purpose, but first we must cleverly select the subject and then try best for the composition.

Photographic work depends on the expression of atmosphere with only white and black masses. Among those who know something about the Japanese "sumie", who can say we Japanese are not standing on a suitable point d'appui? We are familiar with the Japanese pictures and naturally understand how to show the atmosphere with colorless masses. To be decorative is a strong point of Japanese workers. To be suggestive or poetic is another of our characteristics.



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SUMMER BREEZES

By DR. K. KOIKE

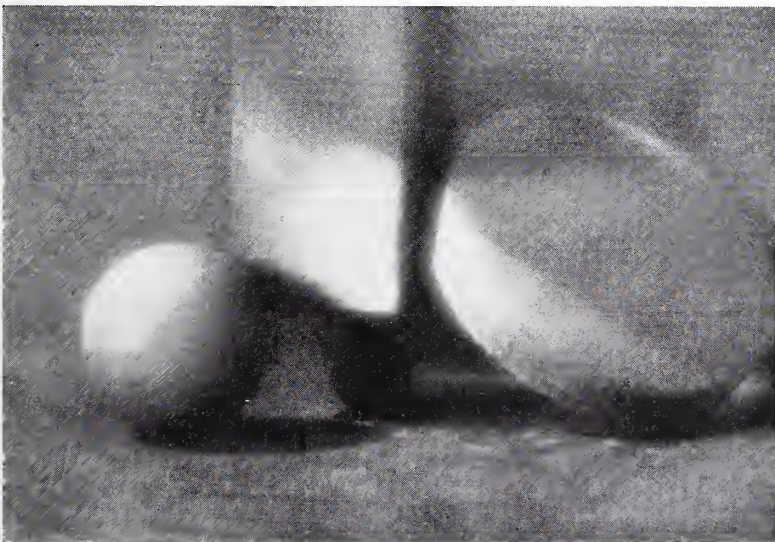
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WASHINGTON GIANT

By DR. K. KOIKE

Mr. F. C. Tilney stands at the other end and says that, "a racial bent for decoration leads the Japanese photographers to select arrangements that are not pictorial in our sense of the word, but queer rather." Perhaps he only knows his own dish. Mr. S. Saba says in *Photograms of the Year 1924* as follows:



STUDY OF LIGHT

By K. ASAISHI
(Los Angeles)

CAMERA CRAFT



THE ANCHOR

By M. KANDA
San Francisco

"I see also a tendency towards pictures in pure Japanese taste, exactly coinciding with the work of old Japanese artists, which, although rendered in a different medium, at the same time lose nothing in attractiveness. I believe Japan should strive for a specialty of her own, and I rejoice therefore to have met such specimens and sincerely hope for its further development towards perfection."

The voice came from the Far East and I am sure we shall show you something new in the near future.

Our floral arrangement is very particular, so that we Japanese would not overlook even a branch when it is offensive to the eyes. Take a rest and listen to what the trees are saying to each other when the summer breeze passes by them. Even dried burdocks are not mean, but have their own poem. Now I should say that they were not my original discovery,

CAMERA CRAFT



WATER LILIES

By TARO MIYAKI

but I will admit I secreted those subjects because I was much influenced by the Japanese pictures. To learn some Japanese idea from them, you must become dreamy and wander in the land of imagination.

There is much more that might be said which would lead us directly and deeply into the history of and nature of Japanese Art, but I would spare the reader such abstractions. If interest be sufficient from what has been said here to carry over to that larger subject I feel sure it would prove both interesting and profitable. Any library offers literature in the English language: In fact several American and British artists, after a lifetime of residence in Japan, have summarized their sympathetic understanding and appreciation in books that are worth while reading.

In conclusion, I must thank Mr. Sigismund Blumann, who offered me the subject to discuss. He wondered why "many remarkably fine Japanese photographic artists followed the American school in making their pictures instead of proudly adapting photography to the Japanese form of expression" and thought that "it is more good to Art for your people who are so pre-eminent in the decorative pictorialism, to give us more in the line". That is the point for which I am trying hard without much caring to make my name. Of course I am not so audacious to say that my pictures are good from the pictorial standpoint, but if you could find that those prints were much influenced by Japanese ideas, it is my only desire and satisfaction.

The Glazing of Prints

By C. B. Neblette

In talking with numbers of photo-finishers lately I have been impressed with the fact that the majority of them are of the opinion that they must come to the glazed print next season in order to meet the competition of other finishers who are delivering their work on gloss paper. Not a few of the finishers with whom I have talked have been strongly adverse to making the change and have expressed to me almost in terms of despair the necessity of going over to the glazed print and dwelling at length upon the changes necessary and the difficulties encountered. That glazed prints do require some increase in labor and time cannot be denied, yet, I am convinced that the increase in the expense of producing glazed prints can be made comparatively low and but little above that of the ordinary semi-matt print. Unless a reliable and systematic method of handling the work is adopted, however, the increased cost of production will be greater than the slight extra charge so that the margin of profit will be less, while in some cases men who are now facing keen competition and cannot raise their prices but must furnish gloss prints at the same prices which they have been accustomed to receive for semi-matt work will actually lose money. It is therefore essential that an efficient and reliable method of producing gloss prints be adopted in order to reduce, so far as possible, the added cost of production and to enable the work to yield a fair profit.

The slack season during the winter months is the time to experiment with various methods and prepare for the coming season and hence these notes are published at the present time to call the attention of photo-finishers to the subject at a time when they are in a position to experiment with the methods described and make their plans accordingly for the coming season.

The first aim of the finisher should be to learn the characteristics of the paper used with respect to glazing. Some papers which are hardened in the process of manufacture may be removed directly from the wash water and placed upon the tins; with other papers this would result in complete failure, and some form of pre-hardening is necessary. Either alum or formaline may be used for this purpose, but of the two the latter is undoubtedly the better. In the first place, it does not endanger the permanency of the prints, as if not completely washed out of the emulsion in the short washing which follows immersion in the bath of formaline, it will evaporate entirely. In addition, it possesses the advantage over alum in that it has no tendency whatsoever to produce iridescent markings on the prints. A solution of one ounce of formaline to twenty ounces of water is sufficiently strong for the purpose and should be followed by about five minutes washing in running water, after which the prints may be placed on the tins.

CAMERA CRAFT



A SUNLIT CORNER

By JAROSLAV KRUPKE

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Drying the prints naturally before glazing has much the same effect on the emulsion and tends to prevent the prints from sticking to the tins, but owing to the time involved most finishers will no doubt prefer to use the formaline.

Glass, ferrotype tins and celluloid may be said to represent the most common materials for squeegeeing. The former is more generally used abroad, the second is in general use in this country while the third does not seem to have received the attention which it demands.

If glass is used it first requires to be gotten into the proper condition. First let the glasses soak in a solution of sulphuric or nitric acid (one ounce commercial to ten ounces of water) for fifteen or twenty minutes in order to perfectly clean the surface. The glasses should then be rinsed under the tap and scrubbed thoroughly with a solution of ordinary washing soda and finally, after a thorough washing, placed on the rack to dry. It is well to use the glasses for glazing a few waste prints before putting them into regular service. Should a few of these waste prints stick to the glasses it will do no harm provided the glass is not scratched in removing them. In fact, it seems to have a tendency to prevent later prints from sticking to the glasses.

The customary method of polishing glass for glazing is by the use of French chalk. A little of this is dusted on the cleaned glass and rubbed well into the surface with the palm of the bare hand and finally dusted off with a duster. A weak solution of perfectly fresh ox-gall (1 ox-gall to 40 ounces of water) applied to the glasses with a sponge, or absorbent cotton, is almost equally effective and less trouble to apply, altho the odor is somewhat objectional. Ox-gall may also be used with ferrotype tins in place of the customary benzol and wax solution.

The ox-gall requires to be perfectly fresh. If old it is worse than useless and will actually cause the prints to stick.

Quite lately Callier has recommended the following method which in theory appears very good. It involves more time and labor, however, than I am afraid most finishers would care to expend on such an operation. A tepid solution of gelatine (2 per cent solution) is poured on a glass plate carefully cleaned and free from grease. This glass is then dried in a vertical position. When dry, a second layer of collodion is superimposed. This collodion is prepared as follows:

Pyroxyline (soluble)	45 grams	1½ oz.
Vaseline oil	2 ccs.	35 minims
Amyl acetate to make	1,000 ccs.	35 ounces

The collodion is poured on the plate which is inclined first towards one corner and then the other until all four corners are covered and the surplus drained off in the bottle for future use. When the collodion has thoroughly dried, the glass is ready for use and can be used indefinitely. The thoroughly wet prints are applied as usual and when dry will drop off. It is claimed that there is absolutely no danger of prints sticking to the

CAMERA CRAFT



A DISCOURSE

By JAROSLAV KRUPKE

CAMERA CRAFT

glass. Although Callier had reference to the use of glass in advising the above method, it is not improbable that it works satisfactorily with ferrotype tins.

The usual polishing solution of benzol and wax is too well known among finishers and commercial men generally to require attention. On new tins it is very effective but requires considerable time and labor to apply properly.

After several years experience, however, I am convinced that neither glass nor the customary ferrotype tins can equal celluloid either in general adaptability or in ease and certainty of operation. I have had in use for the past two years a brand of celluloid advertised in England under the name of Glazine and marketed in that country by the Glazine Pad Company of Hillsborough, Sheffield, England. Perhaps the same article may be obtained in this country but I have made no inquiries. At the risk of showing undue partiality to the products of one firm, I will say that my experience has been that the Glazine pads, as they are known, are in every respect the most satisfactory method of glazing which I have ever tried. The plates require no polishing whatsoever, only a rinse in water to remove any adhering dirt, and in my two years experience with them I have not had a single print to stick which was allowed to become thoroughly dry. Furthermore they do not become scratched as easily as ferrotype tins and appear to be practically indestructible as plates purchased two years ago have been in constant use ever since and are still giving satisfaction. This together with the time and labor saved in polishing and their absolute freedom from sticking more than compensates for their slightly higher cost and makes them in my opinion the most satisfactory surface for glazing in existence.

Celluloid plates cannot of course be dried as rapidly as tins in the commercial dryers, owing to danger of fire, but my experience is that rapid drying is detrimental to a high gloss and that the time of drying should not be less than twenty to twenty-five minutes to obtain the very best results. Celluloid plates of the type described above will stand safely the amount of heat required for drying at such a rate if the air is kept in constant circulation.

The commercial dryers offered for this purpose all have their good points and no doubt serve their purpose well, but I have never used one and hence cannot speak definitely on them. For my part, I feel that one can easily construct practically the same thing for himself at but a fraction of the cost of the commercial article.

Attention Reader

Are your prints in for the Camera Craft Amateur Competition? April entries close March 10th. We are waiting for yours.

An "At-Home" Finishing Plant

Illustrated by the Author

By Don C. Coleman

In most finishing plants very little, if any, attention is given to the trimming of prints and enlargements. The general practice is to cut up the printing paper in quantities for the standard sizes of amateur negatives. These cut-to-size sheets are placed against guides (which are set to give a uniform margin) on the printing machine and obviously when this is done, there should be no necessity for any trimming. Where work has to be turned out in volume, this is perhaps the only method that is practical; still, we prefer to trim each print on all four sides, using for that purpose, on the smaller prints a thirty by sixty degree steel triangle and an old safety razor blade. By using this triangle, the longest side of which measures about eight inches, two cuts, that is, along the vertical and the horizontal edge, can be made without changing its position. The razor blade can be used to better advantage by placing it in one of the many blade holders now on the market. The one we use cost twenty-five cents and is a convenience well worth many times that price.



GRAZING

By J. WYNNE BOLTON, Ph. D.

CAMERA CRAFT

As an aid in getting even margins on prints, we lay out a rectangle three sixteenths of an inch beyond the picture area on our printing masks. These masks, by the way, we cut ourselves from fairly heavy red or orange paper. The corners of this outside rectangle are cut out as shown in figure three, the small black patches are the cut out portions and the inside vertical and horizontal lines of these patches are the guides for trimming.

When trimming enlargements, we first measure off the desired white margin with a small pair of dividers and then use a steel straight edge—one about eighteen inches in length will do for practically all work—and a safety razor blade for the cutting. When the end of the blade becomes dull, all that is necessary to obtain a new edge is to break off a small piece with a pair of pliers.

This necessarily brief paper would hardly be complete without a few words in reference to mixing solutions. One cannot realize the amount of time required for this end of the game, until he gets into it and has to turn out a certain amount of work each week. When this work must all be put through in spare time—whatever that is—it is obvious that every minute must be used to advantage. We try to do our mixing on Saturday afternoons, though sometimes, if we have an unusually large amount of work on hand, we are obliged to do it on a Sunday morning.

Hypo is prepared in quantities sufficient for three or four weeks work—about ten gallons of solution—and this is kept in the basement in tightly corked two gallon bottles. We have a glass cup or mug which holds approximately one-half pound of hypo in pea crystals and this is used as a measure in making up the fixing bath instead of taking the time to weigh out the hypo.

The old Ortol-Hydrochinon formula published several years ago by the Ansco Company has given us excellent results for the development, not only for Cyko and Noko papers but also for Azo, the Gevaert products and most of the bromide papers that we have used. This formula was originally offered as a substitute for Metol-Hydrochinon because of so many photographers being subject to Metol poisoning. However we consider it superior to Metol-Hydrochinon, in that it seems to us to be less liable to stain the paper, while it produces a print of good color, brilliance and ample gradation. Lest we become involved in controversy, we will say that we are not attempting to set up a claim for our favorite as being the “best” developer. No doubt there are many others equally as good but it has proved efficient in our hands and for the benefit of those who may wish to try it, we give below the formula as first published:

Water	40 oz.
Ortol	30 gr.
Sodium sulphite (dry)	1 oz.
Hydrochinon	45 gr.
Sodium carbonate (dry)	6 dr.
Potassium bromide	5 gr.

CAMERA CRAFT

This can be made up as a stock solution by using only twenty ounces of water and then diluting with one part of water for the working developer. We do not add the potassium bromide at the time of making up the solution, but rather add the quantity necessary to clear the whites, drop by drop, when starting to work.

In conclusion a few words about a very important phase of the business—if it is to be a business—will not be amiss. We refer to “getting the money”. Of course one must use tact and discretion, yet at the same time it is perhaps just as well to insist from the start that all work is done on a strictly C. O. D. basis. However sad and lamentable, it is nevertheless startlingly true that some friends, even though perfectly honest as to intent and purpose, will occasionally presume on friendship to the extent of allowing small items to run almost indefinitely. These small items mount up as we know only too well so it stands one in hand to keep after 'em all the time.

Of course the above does not apply to a reputable business firm having quite a bit of work done regularly. In such cases a satisfactory method is to render a monthly statement or monthly itemized bill—we prefer the later.

Do not be afraid to charge as much as the professional finishers in your locality—or a bit more for that matter. If you put quality into your work and it gets noised about, you will have all the business you can handle.



THE GROUND HOG COMES OUT TO FIND HIS SHADOW

By J. WYNNE BOLTON, Ph. D.

CAMERA CRAFT



UNDER THE GOLDEN BOUGH

BLANDING SLOAN
Carmel, California

The Marvels of Photography

By Don C. Coleman

Taking pictures and showing them about is not the greatest mission of photography. Nor is the occupation of the professional and his studied production all there is to photographic usefulness. In business, in medicine, in law, in the detection and proof of crime, as well as in the arts, the camera plays a most important part, as the following random notes will show.

The claims agent of one of the interurban lines out of Lima, Ohio, has been using "still" photography for some time and with success in obtaining evidence to expose and refute fraudulent claims for damages. In a recent case a negress entered suit against the carrier, alleging that she had been permanently, and so seriously, disabled as to prevent her from the performance of necessary household duties. The agent was able, through the use of a small pocket camera, to secure pictures showing her in the act of handling heavy sacks of chicken-feed and doing other physical feats not in the repertoire of permanent invalids. It is unnecessary to add that when confronted with these bits of evidence her attorney withdrew the case.

The following from the Lima Republican Gazette sounds another key.

Camera-Hunting

Enos A. Mills, Rocky Mountain guide, naturalist and author, once credited the kodak with helping to save the wilderness. In one of his books he wrote:

"It requires more skill to focus a kodak than a rifle upon big game; the triumphs of picture-taking are indefinitely greater than the triumphs of the trigger. Picture-taking will help soften and subdue the savage heart of man; it is destined to displace the rifle in outdoor literature, and will help the wilderness win our hearts. Some time the rifle's deadly echo will fade for the last time from the endless melody of the wild, while Nature's grand and varied bugle song will ebb and flow on forever."

Hunting with a camera leads the hunter to seek always Nature's best. To capture true and artistic pictures of shy wild creatures with their own background and entirely unaware of man's presence brings a thrill hard to duplicate.

Of late years hunting to kill has begun to come into disrepute. There are so many hunters and the means of transportation have been so tremendously increased that hunting has come to be far more like wholesale and wanton slaughter than a true sport or test of skill. Furthermore, the true sportsman regrets the number of maimed animals which may escape the hunter who wounded them but which suffer greatly and die in starvation and agony later on. The mortality among hunters themselves is more dreadful than many persons realize. Guns go off accidentally, or a hunter shoots at and hits a moving object in the distance which turns out not to have been game but another hunter or a woodsman.

CAMERA CRAFT

The camera-hunter may be a bore back home if he insists on showing all his pictures to uninterested friends, but he is rarely a curse in the woods because he harms no one and leaves no trail of death and misery behind him.

And this curious gem of news is from Lima Star:

This Bit O' Movie "Necking" Costs Him Just \$75,000

Milwaukee, Wis., Oct. 19.—When Francis J. Powers received a jolt in a street car accident two years ago he also suffered a broken neck. He sued the Milwaukee Electric Railway and Lighting Company for \$75,000.

Then two "motion picture promoters" saw him. "We have been looking for a man of your type," said one, "but first you must have a tryout for the comedy parts." So Powers was taken for an hour's ride on a roller coaster. He played slapstick comedy with all his heart. He tumbled, turned handsprings, stretched his neck looking for imaginary airplanes, danced, etc., while the movie camera clicked merrily on.

Last week a jury of twelve men, Powers, his wife, Judge Gregory, and others were treated to a movie "thriller" at a downtown theatre. There they saw Powers, who a few hours before could not even turn his neck.

With such items gathered in one comparatively small spot, how the imagination conjures up the massive volumes that might be compiled of equally or more interesting notes from all over the world. The ubiquitous Camera is the Leading Lady in all sorts of adventures, sometimes as the Dilletanti, sometimes as the Detective, always as the determining factor.



"THE DOLL SCHOOL"

By ALLEN YOUNG

Pencils of Light

By F. L. L. Scharlach

Illustrated by the Author

(Continued from the February Issue)



Fig. B may more closely show just how the two disks are combined. We centered No. 2 first, then placed the three screws in its lower rim. No. 1 is next brought to place by screwing it to the lens-board (with a screw exactly the size of the holes), through c, No. 1, into the screw-hole above the word "TOP". Note that Fig. B is a little different from Fig. A, in that the screw heads, on a horizontal line through the center of No. 2, extend over the periphery of No. 1 as it is revolved, thus holding the latter to place. Figures A and B are actual size—the former is suitable for an 8x10 lens-board, and the latter for a 5x7. If

desired, a semi-circular cut, about a quarter of an inch in diameter, may be made through No. 1, and the little tongue of brass resulting may be bent upward as a means of revolving our guages to place.

There have been so many descriptions of how holes are made, that one feels backward about making suggestions. Especially is this true because of the nature of the genus photographer. We refer to the tendency to do everything one's own way, even to the utter disregard of scientific principles underlying the phenomena of light and shade, optics, etc. What we are about to describe, however, really should be performed by a Swiss watch-maker, who is said to be capable of evenly dividing a hair from the human head. After reading this description we would advise that you read all other information obtainable. You will then undoubtedly accomplish the feat in some as yet undescribed manner.

Now, to make the five holes, we will supply ourselves with the following: Needles, numbered 4, 8, 10, 11 and 12; sheet brass, one one-thousandth of an inch in thickness; three or four small corks; several safety-razor blades; a small piece of bristol board (or a calling card); and a watch-maker's loop glass. We will now seat ourselves at the window with the light falling over the left shoulder; place a half-inch square of the

CAMERA CRAFT



FIGURE IV



FIGURE V

Illustrating "Pencils of Light"

thin brass on the card; and, with a fine pointed soft pencil, lightly trace diagonal lines on the little square to determine its center. Insert the eye of one of the needles in a cork, and lightly press its point through the center of the square with a twirling motion while holding the needle in a perpendicular position. We are using the loop-glass to see the progress of this work, and can now see that we have made a little tube through the thin glass by looking through its reverse side. We will again place the little square of brass on the card with the projecting tube uppermost. After trying several razor-blades, we find one that enables us to clip the end of the tube off, by sliding the flat side of the blade backward and forward with its cutting edge lightly against the protruding burr. Fit the needle gently (straight) into the hole after cutting off the end of the tube. Repeat this until a perfectly smooth, round hole has resulted. The completed guage is now lightly numbered with the soft pencil near an edge, and we proceed to complete the other four. This very thin sheet brass will not stand rubbing-down the burr as is often advised.

The five completed guages are now centered behind the larger holes in the revolving-disk and glued to the paper, and the second paper disk is glued over their edges.

The finder marked F (Fig. A, 1), gives a blurred image on the ground glass, and is only used to compose a picture. The actual exposure made through the guage best suited to the desired rendering of the subject or best suited to the necessary length of exposure.

The sizes of the five light-guages (followed by Watkins Power Numbers in curves) are as follows: No. 4, $1/25$ of an inch (WP 4); No. 8, $1/45$ of an inch (WP 7); No. 10, $1/55$ of an inch (WP 8); No. 11, $1/65$ of an inch (WP 9); and No. 12, $1/75$ of an inch (WP 10). We determine our exposures by multiplying the Watkins' Power Number for the guage used by its distance from the plate in inches. The result is used for making meter calculations; viz., if the WP number is 8 and the plate distance is six inches, the meter calculations are made for F48. The exposure time in seconds being read as minutes; in a fractional part of a second, as a fractional part of a minute.

CAMERA CRAFT

One may use the WP numbers to label the guages, but these numbers are easily memorized. Then, too, we have the needle sizes always before us when using them. However, if desired, both sets of numbers may be used; also the decimal diameter of the holes.

While everything will be in focus with any bellows extension, yet there is said to be one best position of plate for each size guage. We will, however, merely place our plate farther from the large guage and nearer to a small one. We may note that twenty inches is considered the most appropriate distance for a number four hole. This plate-distance is too great for an attempt at portraiture, so we may use a six-inch plate-distance in such cases, or F24.

This season of the year (December) being unsuited to very short outdoor exposures, we will introduce a small statue for an experiment in lighting.

The image of light which is impressed upon the retina depletes the visual purple (a fluid) which enables one to see. A complete, temporary exhaustion of this necessary fluid may be caused by a glaringly white surface such as snow; this results in what is termed snow-blindness. The remedy is to close the eyes, or to look upon black or dark surfaces which renews the supply of visual purple. Now, we may apply this principle to composition; because the viewing of broad masses of black and then of white are pleasurable to the retina. Let us now consider our composition,—line, light and shade, space, and tone,—in connection with the trend of our thoughts.

An outline plan of curves, balanced by a graduation suggestive of motion, may be applied to a single unit. Let this unit be the head of our statue. To obtain unity for a figure within the borders of the plate, the bulk of the figure must touch the edges of the plate, or a conjunctive medium must conduct the sight toward the edges. We will, therefore, so light the figure as to produce a shadow so joined by gradation to the edge of the background as to weaken or obliterate the shadow side outline, and thus strengthen the outline on the light side of the figure. In this case, then, the natural axis is the imaginary line which the eye first follows from the face to the center of the shadow. This effects balance of our appreciative sense of feeling. We thus evolve a picture which we will call *Meditation of Mystery* (No. 1). We have used the large size light guage and a Hi Speed Cramer plate. The eye of our statue was unfortunately damaged, or one might think this a living model.

We cannot state our exposures, because the light is never the same in different localities. We advise the use of the exposure meter as outlined elsewhere in this article.

Our next picture, "*The Splendor of Kings*" (No. 2), is made up of objects comprising white, green, gold red, and black. We will, therefore, use a deep red ray-filter back of our smallest size light-guage (See "*Color Plates and Filters . . .*" by the Eastman Kodak Company, Rochester, New York). We must remember, too, that correct exposure depends entirely upon what we want to express, and that the meter is but a guide for the



FIGURE VI

Illustrating "Pencils of Light"

production of photographs for the Unthinking Majority—for those who but require a record or map of the ground covered. In this second picture we prepare to let the camera stand—as the exposure meter will show in making similar pictures. In all of our pictures, we want full exposure.

For reason of the long time taken we have done many things since arrangements were made for the exposure of the second picture. We now wish to express action, and we will again make a long exposure. By another call on the F ray-filter we produce "The Flying Jap". We might use the largest light guage; but we again remember the engravers.

CAMERA CRAFT

A light snow fell last night, and we know that our beautiful Belle Isle (Detroit) will hear the purr of many motors that will form tracks in the new snow. We jump into the car and head for this photographers' Hope, just as soon as the shadows commence to lengthen. We are about to cross one of the bridges over a lagoon, when the first sight of attractive winter unfolds before our eyes. We think this sight expressive of Winter's Mood, and we want to bring back the impression of "When Winter Came" (No. 4). Easy? No! We desire to show the quality of the snow where the steady whirl of wheels has beaten tracks in the snow. The horizontal becomes the line upon which to build this picture, and we try to think; that a line corresponding with only one side of the picture requires crossing with an oppositional line; of the picturesqueness of a series of oppositional lines; that spots have a great attractive value; the transition of line; the natural axis—then, our attention is arrested by a dark accent in the lower left-hand corner of what is to be our picture. Our vision flying from this accent across the bridge, through the opening of light through the trees beyond and back again, establishes the natural axis, and we set up the camera. We compose the picture so that the triangular shape of roadways will reach into the distance, and at the same time we bisect the horizontal line with the trees on the right. A medium size light-guage without a filter takes care of this exposure, on a commercial plate.



FIGURE VII

Illustrating "Pencils of Light"

CAMERA CRAFT

Another day and we are again at Belle Isle. The sun has melted the snow since our last visit; but last night was cold, very cold, and we find that the lagoon has been frozen over. We come upon the picture which we immediately name "The First Ice" (No. 5), and we select a medium size light-gauge. Can we bring back our impressions? We shall try! Here, we have aerial perspective, a natural axis, a transitional line, and the entrance invites us to skate right into the picture and enjoy the sport.

Again favored with excellent light—a beautiful sunny day—we will attempt to make a portrait of Miss Detroit (No. 6). Up goes a black background out of doors, and we turn Miss Detroit's face in such a manner that it will be evenly lighted. We have the camera ready, and ask our model to pose as long as possible without the slightest movement. There! The feat is accomplished! Miss Detroit did not know that we were using no lens—thought that this was just practice! She posed one-half minute at about two o'clock in the afternoon. A very little movement is shown in the enlarged print! A Hi Speed Camera plate and the largest gauge made this possible at this time of year.

"Fast In the Ice" (No. 7), was also taken with the large gauge, on a Hi Speed Cramer plate. It shows the power of a figure introduced at the edge of a picture.

These seven pictures were taken on 5x7 plates and enlarged, because of the difficulty of composing a dim image on the ground-glass at this time of year. There are various ways of obtaining correct angle of view: a vertical pin over the center of the lens-board, and one over each corner of the plate-holder will take care of angle of view. Stretch a rubber-band from the lens-board pin to first one corner, then to the other of the plate-holder, and sight along each line. This is an easy method of correct choice of subject-matter. In all of this work, the tripod must be made absolutely solid.

There has been no attempt at instruction in technique of photographic chemistry in this article; for this kind of technique should be second nature before attempting this kind of work. Then, too, Eastman's Photographic Chemistry may be had for the asking.

The intention has been to suggest possibilities for expression of pictorial feeling, to show that we may do many things with this all-in-focus means of controlling pencils of light.

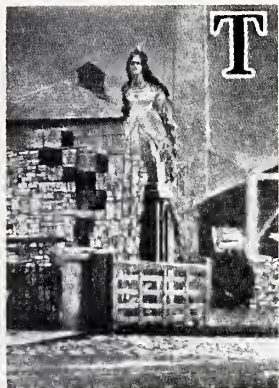
Camera Craft Amateur Competition

The prints are coming in and in goodly number, but we cannot help feeling many are holding back till the last minute. This is a mistake. Remember the winners in the Monthly Competition and only the winners shall be eligible in the final judging at the end of the year for the Camera Craft Silver Cup. Send in your prints before the 10th of each preceding month and SEND THEM EARLY.

The Ship-Breakers Trophy

By Professor Max Henry Ferrars

Lecturer on Photography, Wein Freiburg, Germany



THIS is the photograph—Has it anything to do with Art? Possibly, it may help to throw light upon the nature of that elusive subject—Photography is often regarded as the opposite pole to fine art; how does that hold for the present example? It is not hard to say what the nature of photography is. If art were as easy to define, there would not be so much divergence as there is in the definitions and interpretations that prevail. The divergence may be partly accounted for by the consideration that Art is not summed up in anyone of the different qualities assigned to it, but is compounded of several. In the first place a poetic aim, and then the various means sub-serving that aim. Art has been called the “blossom of handicraft”, which implies that technique is an essential. But the word Art is also used in a sublimated sense, to devote things which cannot be measured by rules of technique.

We speak, and rightly so, of “culinary art,” the means of rendering food palatable. When we speak of “literary art,” we mean skill in making ideas acceptable. The higher the order of the ideas, and the higher the nature of the sentiments they involve, the higher the place we accord to the art that deals with them. The function of the highest art is to commend the highest products of our spiritual life—“the capacity to arouse noble emotion” (Hamilton Fyfe). Art which cultivates such aims comes to be regarded as “high art” even when the execution falls short of the efficiency proper to the aim. Object and means are confounded. Similarly, art which as such is highly efficient, comes to be regarded as “high art,” irrespective of its aim,—“Art for Art’s sake.”

Every work of fine-art embodies a more or less subtle appeal to the sentiments, which are by nature coy, and which resent uncouthness. The soul of fine-art work I take to be a personal power of sympathy, which divines the tenor of the sentiments, and shapes the effect to the same, just as, on a lower plane, it shapes materials to the use of hand and lip. The artist’s work crystallizes from the tense medium of his own sentiment. He labours to conciliate the form to his own feeling and that of his world.

The artistic central idea may be tangible enough to be capable of expression in words, or again it may be pure poetry of form, colour, or tone, as in the case of applied and decorative (conventionalized) art, and in the music called “absolute.” This primary quality of art is reinforced by sub-

CAMERA CRAFT

subsidiary ones,—exquisiteness of imitation or interpretation, true to type, grace, balance, symmetry and harmony, purity and intensity of colour and tone, (apart from their relations to each other) by the order and above all by the fascinating **play** of the impressions created (melody), by everything, in fact that does to make beauty and charm, by delicacy or boldness, sportiveness or sublimity, as the occasion demands, by concentration of interest, by the effect of power, and the satisfaction in human achievement which (through a self-projection) this conveys. The ingenuity of the poetaster, winding through his subtle maze, may entertain the reader. Of a vastly different order is the flood of the Poet's emotion, surging against confines that accentuate its volume, and drawing our sympathies into the vortex of its irresistible current.

By some or all of these means the temperament (**Stimmung**) proper to the poetic aim is induced and exalted, much in the same way as,—to recur to our homely illustration—the object of culinary art is eked by the arts of ordering of courses, table-dressing, serving, and so on, the *métier* being kept out of view,—**ars celare artem**. Such subsidiary effects are to the main effect what suitable background is to the principal figure of a composition—half the battle, as every painter and photographer knows. Effects grateful to sense rest, in the last resort, upon physiological bases, in the “pleasurable activity of nervous structures,” themselves evolved in interaction with the same environment from which the art-impressions are reproduced. An important quality involved is economy of effort, the bearings of which are brought out in Herbert Spencer's essay, **Gracefulness**. The symmetry of an object, for instance, facilitates perception by the mere alternation of impressions, while due variety relieves monotony. A rhythm in the perceptive faculty answers to this balance in the incidence of external stimuli.

Mr. Watts' allegorical figure of **Hope** furnishes an illustration to the purpose. Watts used to say of his work that he painted not things but ideas. And here we have an idea which commends itself to the nature that approaches painting from the side of poetry. But the nature which sets out from the technical side, proceeding from lower crafts to higher and higher and rejoicing in efficiency at every stage, stops short of the mere intention of a picture. Contrast with this the art of a painter like Lord Leighton. Here is a feast for the mere lover of craftsmanship; but the lover of poetry misses a purpose commensurate with the means displayed. Then take a work like (**Whistler's Old Battersea Bridge**), in which both poetry and craftsmanship concur in their appeal.

Literary art provides illustrations of the same principle. A translation may preserve the sense of an effective original, but nevertheless fail for want of the requisite art-qualities. “Sufficient unto the day is the evil thereof” has currency in English. The saying has no currency in German, Luther's version of which answers to: “It is enough that each day has its own trouble.” In English the form helps to commend the content. German does not happen to provide felicitous phrasing for the idea, or, as the Ger-

mans say, 'wings' for the words. On the other hand, **My Heart's in the Highlands** makes as fluent German as English. **Enoch Arden** translates beautifully into German; but **Break, break** and **The Brook** do not bear translation. In the last-named, the form is an integral part, as in music.

Art begins with craftsmanship, and preserves a continuity with the same throughout all developments. Execution is so vital an ally that its failure renders the whole aim futile. In the measure that the aim is elevated, must likewise be the quality of the art that seeks to commend it.

The impulse of the mind that originated an idea stimulates the power of expression. The community of origin involves a concord of idea and form. With his capacity for strong feeling the artist must unite an institution for expression and the resources of the craftsmen. The two faculties inter-act; the ability to express creates scope for the feeling; the volume of the feeling develops the channel of expression. A mere misprint may allow the effect of a sonnet. How much more unskillful art?

Art is a refined minister to the emotions, as the word **aesthetic** implies. In the 'poetical justice' of the traditional drama, for example, the feelings experience satisfaction. By reason of this and of various other circumstances, art has acquired the character of being inherently moral. At present the fashion in drama is changing. Problems are left unsolved, as in real life—a literalness like that of photography. The modern playwright saves himself the labor of unravelling entanglements upon which the chief ingenuity of the craftsman used to be expended. So he is charged with in-capacity. But Mr. G. B. Shaw has proved his mastery in this very thing, in his **Man of Destiny**. He is actuated not by necessity, but by choice. It cannot be maintained that a work is outside the province of Art owing to its non-moral character. One cannot allege as much even in respect of the fashion-plate. The mere scarcity of capable designers proves the contrary. Yet the ideals steadfastly commended by fashion are subversive of the natural—the fit or 'good'—ones, which involve health of body and mind. The archaic sculptures prove that the Greeks themselves took centuries to emancipate themselves from ideals as barbaric as our own. Art may appeal to one kind of feeling as much as another, to low taste as well as to elevated, to cynicism no less than idealism. Art may minister to decadence as well as to development, and in doing the former may be 'better,' that is, more efficient art. Art has come to be thought of as moral by nature because it has been universally invoked to commend beauty. The association of beauty with fitness—'goodness'—is one of the deepest in the experience of the race.

The work of art was never constructed by rule. Art-work, inasmuch as it appeals to feeling, must be the outflow of feeling, though of course, the intellectual faculties inter-act and adorn numberless ways. Canons of beauty and of art are of service for analysis, but even then only in a measure, for the feelings will not be argued with. The art-impulses are subliminal, elusive in their origin. When the stage of analysis is reached, the subtle fascination is lost.

The varying forms of different languages, resulting from like psychological processes acting upon analogous materials, furnish interesting comparisons. Our own word **Art**, for instance, corresponds to the term of the French and other Latin-derived languages. But in German, we have **Kunst** = **cunning**, from **can**, to be able—the ‘cunning’ workmen of the Bible. And we find the significant alliterative saying: **Kunst brings Gunst**, = ‘Art brings favour’.

The idea of the velocipede is centuries old. But the crude conception of two wheels tandem needed to be recast in terms of a new art of frame-construction and frictionless bearings in order to become practical. Not the **what** but the **how** was the cardinal discovery. The aims in poetry and painting may be excellent, but unless quickened by technical mastery, they fail of acceptance.

Where now, on the above showing, does the art side of photography come in? Only in gleaning together themes which stimulate the imagination, in their crude or natural states. For all poetry originates in external suggestion. The seeing eye will happen upon themes overflowing with material of poetry, and frequently so devoid of infelicities that the imagination of the beholder may purge them of such as remain.

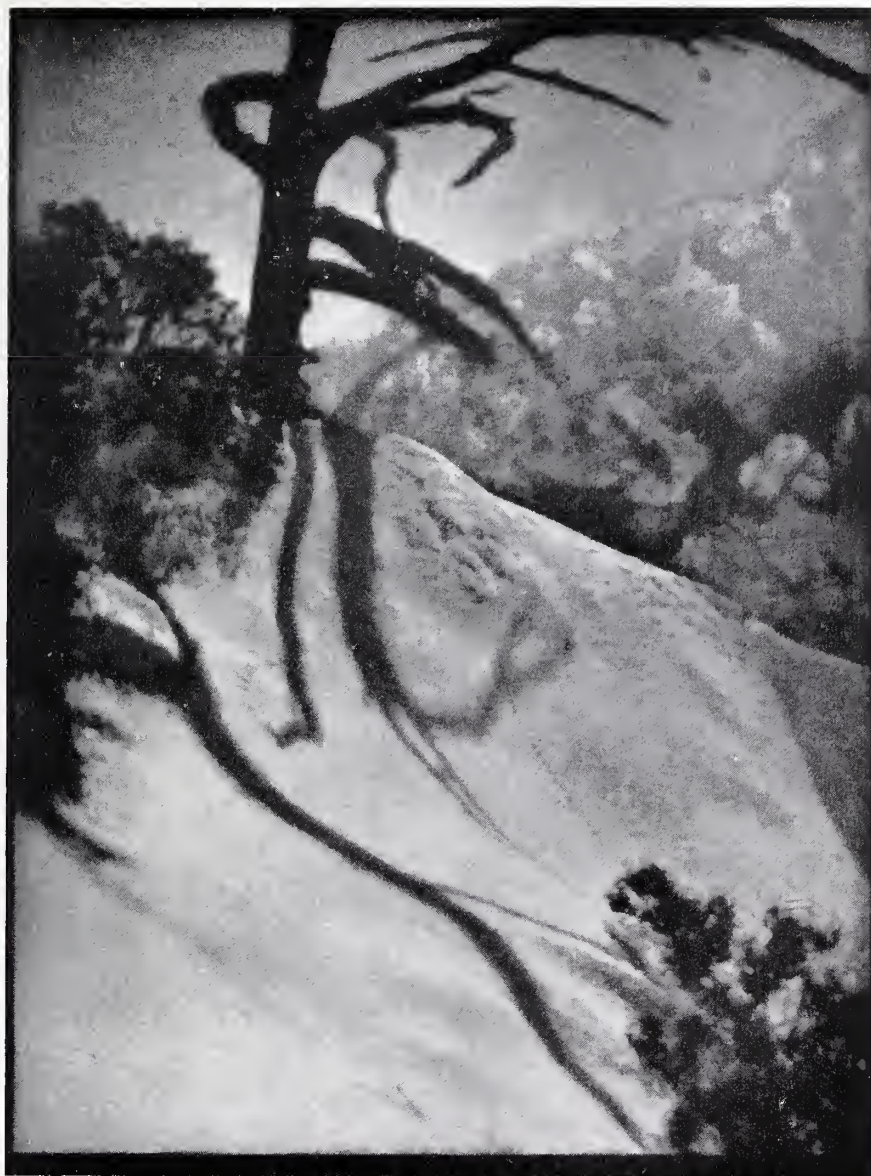
But much in the same way as modern sculpture, which for centuries had been feeling after and approximating the spirit of the ancients, has broken with the tradition half way to its object and frankly plunged into barbarism, so now also photography, which the labour of a generation had brought to the verge of conciliating its material with the requirements of art, has flown off at a tangent, repudiating the limitations of the material and cultivating the semblance of a technique originating in the conditions of a wholly-different material.

Few things are so conducive to sound art-production as due recognition of the limitations prescribed by the nature of the material out of the handling of which the particular technique has grown. The fibrous nature of wood, for instance, permits of strains, real and ostensible, being applied in ways that the nature of stone forbids. The simulation of cooper’s or of basket-maker’s work in pottery, which is so common, is a gross solecism from the point of view of Art.

But we must not permit ourselves to suffer into technicalities at this time. There are broad principles to cover, great underlying principles which must be rendered clear and acceptable before entering into the materialism of practicality. We shall therefore return to Photography.

(To be continued in the April Issue)

CAMERA CRAFT



A VETERAN OF THE SNOWS

By W. P. MOERDYKE



PLEASANT REFLECTIONS

By C. S. BEARDSLEY

Another Comer Coming On

H. Coleridge Baker

When I found out what Dad had bought,
I gave a loud hurrah,
For it was just the thing I sought,
A fine, new Camera.

I haven't learned to use it yet
There is so much to do,—
There's focusing and things to "set"
And "time" before you're through.

Composing is an awful bore,
The whole world's upside down,
I'll ask and find out something more
The next time I'm in town.

The lens is an anastigmat
Of an exalted size
Four five tenths, you know; and that
Is sure to win a prize.

CAMERA CRAFT

The first fine scene that comes my way
I'll train this lens upon
And then you watch! Some pleasant day
I'll beat the whole Salon.

Not Pittsburg, nor yet Buffalo
Nor P. P. A. or White,
Not London, or San Francisco,
Los Angeles need write.

To ask me kindly to submit
My pictures to their show.
Eschaque and Mortimer will have a fit
When I start in to go.

For I shall have a brand new way
To make my prints in oil,
I'll take and finish in a day—
Providing they don't spoil.

As many prints as Adelstein—
And that is going some.
So Edwards, Reiter, Libby, Green
I'm coming; Watch me come!

There's just a thing, or two, to learn—
I haven't started yet—
An image right side up, to turn,
A knob to twist and set.

A diaphragm or shutter speed,
Develop and such fudge.
These are the only things I need
Then I shall be a Judge.

NOTE: Knowing the author of the foregoing we are prepared to vouch that neither bitterness nor malice enter into his mood. He is of a whimsical temperament and all the artists whose names he mentions are, he assures us, his friends and high in his esteem.

The skit is offered with a conviction that it will amuse every reader and no less the men whose names and standing make the whole thing funnier. We hope the Poet masters the Fudge of which he sings and wish him joy of his attainment of Judgeship.

—S. B.

CAMERA CRAFT

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The Sisterhood of the Arts

It has caused wonderment in some to learn that so many artists, painters, musicians, sculptors and doctors should be ardent pictorial photographers.

Robinson, Whitehead, Missone, began we think with the brush: Eschaque is an engineer; Lovejoy, Chaffee, are doctors; Tilney, who, making no claims to creative artistry, has made many artists, was an operatic singer. These are a few names in example, given offhand from scant information.

The host of others who have the richness of song and form, and color in them but have lacked opportunity to cultivate the technique of those gifts, have taken to the Camera. Photography offered the easier way to a means of expression.

The Arts are still Sisters; and if photography is the most complacent, the easiest wooed, the soonest won, shall we disown her? A great pictorialist may arrive sooner than a great painter or musician, but having arrived we must acclaim him an artist. That acclamation may be of his kind and degree but it shall be absolute. If God has given us the automobile, shall we deny a spark from the divine flame to him who rides to Parnassus' top because he has not toiled up on foot?

It matters little how we drink,
From which Pierian founts,
It isn't what we say or think—
The Thing's the thing that counts.

So take your camera and make your prints with courage and conviction. You may not create masterpieces but you are developing better things within yourself than by playing with sticks, and balls, and cards, and such toys. You may not be one of those elected to light your torch at the Divine Flame: What matter? Your eyes are on the heights and if you look well and long enough, perchance the gods may smile on you.

CAMERA CRAFT

CHANGES IN INCOME TAX LAW Of Special Interest to Photographers By Paul Madden of the Howland & Dewey Co.

The Act of 1924, has lessened the burden imposed on tax payers and has also differentiated between income which is the fruit of brawn and brain and income which is derived from merely clipping coupons. It has reduced both the rates of the normal and surtax and small and large incomes have been equally considered in this respect.

Normal Tax which particularly is applied to small incomes has been materially decreased from four per cent on the first \$4000 in excess of the deductions permitted by the law and eight per cent on the balance to two per cent on the first \$4,000, four per cent on the second \$4,000 and six per cent on that income which is in excess of \$8,000. (Exemptions having been considered.)

A nominal credit of twenty-five per cent has been allowed this year on incomes derived from personal services in a business or profession. Photographers who own and operate their own Studios may make an allowance as salary to themselves over the amount set aside as earned income must not exceed \$10,000 or exceed 20% of the net profits. Having arrived at our earned income we proceed to take advantage of exemptions allowed by law. Now we have our net taxable earned income and we again compute our tax according to the normal and surtax rates. This time, we find that our tax is less than that which we first computed. We will now take 25% of the tax determined in the second instant and subtract this amount from the tax first computed.

The capital gains tax is intended as an advantage to those individuals who receive in one year gains that have accrued in other years. Capital gains are profits from the sale of property (personal and real) that have been held for over two years. These profits are taxed at a rate of 12½% and are computed separately from other income subject to normal and surtax. It is optional with the taxpayer as to whether capital gains shall be taxed at a special rate of 12½% or included with other income.

From the above we readily deduct that a loss incurred from sale of property purchased for personal use (a residence) is not a capital loss, therefore not entitled to 12½% deduction. This year's law permits the taxpayer to deduct 12½% of his capital net losses from the tax computed in the ordinary manner. Capital net loss means the excess of capital losses over capital gains. In other words where a loss has been suffered in the sale of a capital asset and in other similar transactions gains have been made, if the losses are greater than the gains, subtract the amount gained from the amount of losses and you have the capital net loss.

It will be necessary to first compute the tax on income in the usual manner, then figure 12½% of the capital net loss and subtract this amount from the tax arrived at in the regular way. Also bear in mind that if the 12½% of capital net loss amounts to more than the amount of the tax you should disregard this method of figuring the amount deductible as capital losses and subtract the amount of capital net loss direct from net income—then compute the tax on the difference.

The exemption allowed a married man living with his wife is \$2500 this year against \$2,000 in the 1923 law. This exemption is determined not by the persons status on December 31, 1924, but by his status during the taxable year. Suppose a single person should marry on June 30, 1924, he would be entitled to deduct one-half of \$1,000 as a single individual's exemption and \$1250 or one-half of a married person's exemption because he was single six months of the year and married for the other half year. If he was married in March or October or any other month he would figure the proportionate amount of time in each status and make his personal exemptions accordingly. When a child is born during the year, the parent may have a deduction of \$400.00 regardless of the date of its birth because the status of the parent in December 31, 1924, is the requirement in this case. A person who actually supports one or more persons in his family or household is a head of a family and the status is the same manner as that of a married person.

P. I.
P. A.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington. IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

A Little News About a Big Event

There isn't as much news to fill our page at this time as there will be in future issues of Camera Craft. Our western Association is too busy making history just now to find time to record it. But things are certainly doing. There are big things in the making and many earnest, hard-working souls in the thick of the activities.

The mainspring of labor and thought is, of course, the forthcoming convention in San Francisco. Every nerve and fibre of your officers is strained to make all ready and lay the firmest of foundations for that event. The dates have been set, the place selected, and you shall judge whether all is well by the facts as set forth below.

Know then that the Pacific International Photographers' Association Convention opens on September 2nd and continues on the 3rd, 4th, and closes on the 5th: That the place is the Fairmont Hotel including every gorgeous banquet room and hall, corridor, and space that may be needed for an adequate housing of the exhibits, for the lectures and demonstrations, and for the entertainment of our guests. Even the Terraces and Sunken Gardens shall be made available.

With such a location can any one imagine a dull moment? If things should, by any chance lag for a moment, the visitors eyes need but turn from his environment and look across a skyline that has enchanted artists, wander over the bay, dotted by day with white boats gliding to and fro, and at night a spangled firmament of colored lights moving over the calm water like glorified will-o-the-wisps.

And the attractions! Um! Those attractions! The West has a reputation to maintain and has never fallen down on its obligations and prerogatives. Early as the time is, much has been arranged that would astound our members.

The dealers have evinced an interest and enthusiasm that is most exhilarating. Space is selling like the hot cakes written about in Homer. Advertising matter is vouchsafed. Mr. Laurence Morton is losing sleep and gaining laurels doing his stuff. He is the Convention Manager, you know, and the right man in the right place, we'll tell this mundane sphere.

The National Convention will be packed on cars and shipped right to the San Francisco Convention and in many cases the same personnel will come with the exhibits. It is rash to make statements so far in advance, but it should not surprise us if to these there be added exhibits that have made no arrangements with the National. We are keyed up to anything and ready for it.

The National Association is with us, back of us, and for us, and we acknowledge our allegiance. We want the eastern brothers to come out and look us over. We want to go East and see them where they live, and tell them about ourselves, and hear them tell about themselves. We want to make one big family of the profession. That is why we are so keen about this convention, about any convention.

The Pacific Coast Invites the World.



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

A vital topic of interest these days is the Winona School and its growing importance. Though the next session is two-thirds of a year off, we are informed that plans to attend are already being made by many who hitherto have been rather lackadaisical. This speaks well of the educational value delivered by the school and of the ambition of the professional.

Reports of improved business come from everywhere and the outlook for bright trade is cheering. There seems to be an unaccountable increase in Child Portraiture. This is not nearly as surprising as that parents should not always have been lavish in the picturing of their youngsters.

The hectic season of conventions is over. The aftermath is pleasant for by a consensus of opinion the 1924 conventions were successful in every way. Photographers have foregathered to exchange view points, to assimilate personalities, to learn from one another, and to broaden their outlook; in all of which they succeeded. The speakers and demonstrators have been earnest and sincere, subordinating the ego to a greater purpose.

The National Convention must ever be the model of Conventions and to remain so needs to build on each year with greater and greater intentions. It has fully met expectations this year and we hope it may surpass the fondest hopes in 1925. The usual complaint of members, dilatory in payment of dues is in evidence. This is seldom a willful procrastination but rather a form of artistic carelessness. Men who stand high in their communities willingly and promptly pay from twenty to one hundred dollars a year to fraternities and as much more to abstract commercial bodies, seem forgetful of the few dollars which are applied to maintaining their particular own association.

From the various parts of the country where district conventions were held, our news is sanguine and all toward good cheer. Whether it be the Northeast, Northwest, South, Central or elsewhere, those who gave their best, in effort and and achievements. The exhibitions have ideals, have been requited by attendances more than satisfied. All of which being so, let us hesitate before carking or complaining on the first poor day, or the first small incident that disgruntles us. Tomorrow may be a banner day, and what annoys us for the moment may have been well meant.

The Officers of the P. A. of A. were unanimous in their welcome to the Pacific International Photographers' Association when they voted thus to grant the new Association a charter. Their President, D. Perry Evans knew what he was doing when he sent J. A. Zinn, Jr., as special emissary to the Cleveland Board Meeting with power to ask for a Charter which would affiliate this fast growing "Coast" association with the National. Comprising as it does, the old Pacific Northwest P. A. and the younger California P. A. with Alaska and the Hawaiian Islands in addition, it covers all the thickly populated territory west of the Rockies which is noted for the enthusiasm of its enterprises. We are pleased to have this western member in our family of Amalgamated Associations.

The response to the annual call for membership dues the first of the year has been one of the finest on record. Not only are the regular year-in and year-out members coming in early, but a great many who have dropped out for one, two or three years have renewed their memberships thus indicating a revival of interest in the National Association. There are still a goodly number who have let the matter slip their mind, probably through

CAMERA CRAFT

relaxation after a strenuous Holiday period, but who we would like to see back on the rolls at an early date to get as many months service as possible from their credentials. Why not attend to it NOW, if you are one of the delinquents? Thanks.

While the Board was in session at Cleveland, they inspected the Auditorium and found it ample for the needs of our Annual Convention. Dates for the "43rd" were set for July 27th to 31st.

With the above dates fixed, the Trustees of the Summer School decided it would be advantageous to hold the Commercial Course the three weeks immediately preceding, i.e., July 6th—25th and the Portrait Course the four weeks after the Convention, Aug. 3rd—29th. This will give students at the School a chance to run over to the Convention either before or after their respective course at the Summer School.

Speaking of the School, there has been a desire from many quarters the past three years for a Commercial Course and with the prospects of one being given this year, it has increased many fold. It will depend upon securing sufficient registrations to meet expenses, however, so we are requesting that all interested in this course will make their application early so the final details may be completed without delay.

The Portrait Course will be augmented by a Finishing Department, for 1925 and in this way, add the final department for instruction, from Reception Room to the mounted photograph. Judging by the number of advance requests for the Prospectus, (which is now ready), August will prove the ideal month for the Portrait session and the hundred reservations will be taken up at an early date.

Tuition for each course has been fixed at \$50.00 of which \$10.00 is required as a registration fee, the balance to be paid at the School. Checks should be made payable to the P. A. of A. and mailed to the General Secretary, No. 722 Bond Building, Washington, D. C. A copy of the Prospectus will gladly be mailed on request.

The time is fast approaching for Spring Exhibits. Better make a request now for one of the Traveling Loan Exhibits as

there will be but four on the road this year and we would like at least four weeks' notice to facilitate routing. The use of these is free to members of the P. A. of A. upon their agreement to prepay expressage to the next exhibitor. The pictures are some of those which were exhibited at the Milwaukee Convention, each set containing from thirty to thirty-five portraits.

Among the reports read at the Cleveland Board Meeting was one from Mrs. Howard D. Beach, Chairman of the Women's Auxiliary, P. A. of A. on the \$5000 fund which the ladies of the Auxiliary are endeavoring to raise for refurnishing the Summer School at Winona Lake, Ind. With the Association having purchased the School property outright and the Manufacturers and Dealers so ably assisting with modern equipment, it is gratifying to see the photographers of the country lending their support by donating to the fund for improving the furnishings of the building. Contributions have been received from every quarter of the United States either through cash or pledge cards, showing the wide-spread, sincere interest in this activity of the National.

The news from the west foretelling of wonderful things planned at the September Convention in San Francisco adds to the general heartening of activities throughout the country. The National Body feels that such district enterprises cannot but prove the strength of Associations and that a great deal of good to photographers in every part must accrue in like proportion. The National Convention is the pioneer as has a parent pride in its children wherever and whenever they show their might.

It is, of course, hard to say that a large contingent from the east will attend the San Francisco affair, but there is no doubt that not a few prosperous individuals and their families will welcome the excuse, or reason to go to a state of which they have heard and perhaps dreamed much, and where they should like to journey for any or no cause.

As to the Westerners—knowing their spirit we are assured the welcome awaits any and all who go.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH
YE SPHYNX WITH HYS QUILL

All Aboard

The holiday season is well over and the aftermath is one of reaction, laxity, recovery. The really enterprising business man does not stop to catch his breath long enough to let opportunity pass. The portrait photographer is ready to take stock. He should know now, and from the knowing learn for the future what the percentage of his net and gross profits are, what brought him transient and what permanent business. He will find time to study his stock and make requisitions wisely. A clean, fresh line of goods and of the best is wisdom for the photographer as for others.

The Commercial Photographer still moiling with the hold-over routine orders is not yet at the stage where he need worry about slack season. If he be discreet it is, however, the time to devise ways and means of creating demands that shall eliminate slacks. The field is growing, more and more photography enters business life as an essential, and when one sort of business languishes another is at its peak. May the Commercial Photographer help himself with active cerebration.

After a hectic season and many salons, the Pictorialist rests a bit, turns over in his mouth the savory morsels of distinc-



ANNUAL CONVENTION PHOTOGRAPHERS' ASSOCIATION OF THE
CALIFORNIA ASSOCIATION

CAMERA CRAFT

tion that have come to him, unpacks his packages of prints back from the hangings, and lets the elements rage while he cleans his camera and puts his paraphernalia in condition

Holiday time, bereft of its higher significance is to business like a shot of strong tonic. The Ship of Time has moored and unloaded. Already great cargoes of events and opportunities are on the wharves ready for delivery and placement. Today is the occasion for reloading: Tomorrow the vessel sails again, whatever the wind or tide. Those desiring to get anywhere, COME ON: ALL ABOARD.

Let Your Representative Know Your Feelings

Every Photographer has a home and some belongings, or hopes to have them. Let the heaviest blow of taxation fall on those best able to bear it. They tell us that the taxation of the rich is after all passed right on to us, but no form of logic can show us where that evil is remedied by putting it upon us direct. Read what

follows and then write to the state senator from your district if you live in California. If your residence be in any other state stir up the powers that be to better your condition with similar measures.

"Had the Russian peasants owned their own homes and farms, the Bolshivic terror could not have swept that country."

This is the statement of David Woodhead, Los Angeles lumberman, and head of the Tax Relief Association of California, 502 Delta Building, Los Angeles, proponents of the proposed "home-builders" constitutional amendment which will be presented to the legislature in January.

Mr. Woodhead declares extension of home ownership will give increased security to the rights of private property, the ideal condition being a population 100 per cent home owners. The wealthy landowner will also benefit from this increased security, says Woodhead, even though his taxes will be somewhat increased.

A bill is now being prepared for submission to the California lawmakers call-



THE PACIFIC NORTHWEST - PORTLAND OREGON, AUGUST 1924.
IATION ATTENDING

C A M E R A C R A F T

ing for an amendment measure to be submitted to the voters of the state. The amendment proposes the abolition of the personal property tax, and the exemption of \$2000 worth of improvements on land to each individual taxpayer.

The Tax Relief Association also proposes to lighten the tax burden of the small farmer who is trying to establish a home. The proposal of the association, according to Mr. Woodhead, would promote ownership of farms rather than farm tenancy, and in other ways promote the ownership of property by individuals, and he declares that a community made up of home owners is certain to prove an ideal place of residence. The association plan, he asserts, will promote home ownership, is economically sound and in thorough keeping with American ideals, and will be the biggest boost for California since gold was discovered in '49.

Commercial Photographers' of Detroit

Now that the committee has provided for the affiliation of the local organizations with the P. A. of A. we may look for a similar improvement throughout the country, and when the portrait photographers, the commercial photographers, and the photo-finishers shall all have joined, their efforts under the same coherent force, great things may be anticipated.

Splendid work is being done to combat the smoke nuisance and the Detroit Board of Commissioners is proving a willing, and potent ally.

Amendments submitted provided that the end of the fiscal year shall be in September instead of February, as at present. This will facilitate the work of the officers in planning instructive programs for the ensuing year.

Much credit is due to William Manning and Mr. O. R. Foster, secretary-treasurer, for their efforts in the general betterment of conditions.

Photo Finishers of Northern California

The following notice has been sent to all members and prospective members and it is hoped that the already enthusiastic group may be enlarged by one hundred per cent enrollment.

The business known as Photo Finishing can be maintained as an honorable and re-

munerative profession, dependent wholly upon the attitude and actions of its practitioners toward their chosen profession and toward one another.

This we will agree is unconditionally correct and therefore the real success of the Association needs the interest and membership of every finisher, both great and small, the man whose only business is photo finishing as well as the one who handles such work as a side line. After all, our interests are the same. At least, neither man can go far without the co-operative talents of one another.

The enclosed application blank explains the sliding scale of membership fees, thus permitting all who are interested in the advancement of their chosen work to participate in the affairs of the Association with the ultimate raising of the standards of the profession and encouraging business companionship with others engaged in the same occupation, resulting, eventually, in a higher satisfaction to the purchasing public and a betterment of conditions of the craft, whereby a fair and just return on the investment can be obtained by the finisher.

Act now, sign and forward the enclosed application while it is before you.

A prominent speaker will address the Association at the next regular meeting on a vital subject of photographic interest. Plans will be laid for the coming "Take a Picture Week". The question of an adjusted price list will be discussed.

Set aside now, and arrange to be present at the next Dinner Meeting to be held at the Hotel Stewart, San Francisco, 7 P. M. Thursday, February 19th, 1925.

O. C. Hansen, President,
M. O. Leonhart, Asst. Secy.

Commercial Photographers of San Francisco

A well attended meeting of this body was held on the evening of Tuesday, February 10th, in the private dining rooms of the Wilson Restaurant.

Many things of importance were discussed, but as nothing came to a final decision, definite news will have to be postponed to our next issue.

The Commercial group is getting back of the P. I. P. A. convention with a most loyal spirit and aggressive activity.



Photo Finishers' Association of America

Paul Burgess, President.

F. W. Barta, Treasurer.

T. R. Phillips, Secretary, Washington, Iowa.

Jan. 23rd, there was an Indiana Division of the P. F. A. of A. organized at a meeting held at Hotel Lincoln, Indianapolis. The Chicago Convention advertising display was on hand and added to the atmosphere and value of the meeting. Addresses were made by a number of visiting finishers from other states and the following officers were elected:

T. K. Overfelt, Terre Haute, President; O. L. Foster of Lafayette, Carl T. Lieber of Indianapolis, H. H. Cater, Seymour, and E. F. Biechler of Indianapolis, were elected Vice - Presidents; E. C. Hunton, Booneville, Secretary.

Another meeting will be held at Richmond in April and meetings are planned to be held at four different dates during the current year.

During the past month a sectional meeting including territory both in Wisconsin and Minneapolis was held at La Crosse, at which there was a good representation of finishers in that territory. Dr. Karr of the American City Bureau addressed the meeting. A visit was paid to the Moens Finishing plant and a most wonderful dinner was partaken of. Burgess, Reedy, Muir and Bingham, four of the men who have done so much for Association ideas found their way to this meeting.

A report comes from Boston that the Masters Photo Finishers' Association of Boston is to so reorganize that the whole state may be included in the organization instead of Boston only, and a group of the Boston finishers have agreed to go down into Connecticut and help Lee Paulman organize Connecticut.

A Detroit City Division has been established.

It is expected that Oregon and Washington will soon be organized.

The P. F. A. of A. journal "Developments" continues as a model of bright, "newsy", well printed literature and the following is culled from its pages:

Where Do Your Dues Go To?

No finisher could possibly circularize his competitors in his own state once a month for \$25.00 a year. It takes team-work to send propaganda into your territory, team-work and plenty of the "where-with". The biggest part of your annual dues is being used monthly to send "Developments" to you and to your immediate competitors, as well as finishers in every state and province in North America. Part of the dues of a finisher in Georgia may convince a finisher in Kansas that his co-operation is needed to help line up a finisher in Oregon. Part of the Oregon member's dues will bring the good word to a finisher in Ohio, and so on until every section, including your own locality, is working together for better trade conditions and the greater use of the hand camera and Kodak prints.

The September issue cost \$385.00 for 4,700 numbers, \$215.00 came from the advertisers, the other \$170.00 came out of the treasury—all the work being done gratis by members as far as compiling the magazine was concerned. And the mailing list is growing right along and the last issue contained 48 pages instead of 32.

The Price Cutter

Tell me not in smiling numbers,

Selling costs are what they seem,
And the man who cuts for orders
Gets the lion's share of cream.

If you strive to build a business,

Do not be a human sieve—
Letting leak your needed profit,
Trusting luck will let you live.

Lives of dead ones all remind us

What it means to sell on guess;

Their departure makes us keener

To sell right and not "for less".

For no trade can long be loyal

To a man who's all regrets,

Can't deliver—who's just living

On the interest of his debts.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

An Exposure System for Chloro-Bromide Enlargements

Now that chloro-bromide papers are becoming popular in amateur circles, owing to their superior gradation, color and quality, it is desirable, on account of their slow speed, that some simple and reliable method of ascertaining exposures for enlarging be employed. The test-strip method, while suitable for rapid bromide papers, is unsatisfactory with the slower papers on account of the time involved. Many professionals employ high-power filament lamps, but those with only incandescent gas or low-power electric bulbs may find in the following method a practical alternative.

The factors which affect exposure are as follows:—Density of negative, speed of paper, degree of enlargement, intensity of light-source, strength and temperature of development. If the worker will confine himself to one make of paper, a uniform light-source and a standardised method of development, these may be considered as constant quantities. Different batches of one paper may vary slightly in speed; for this reason new batches should be tested, and allowance made accordingly. With this exception, the only variable factors to be dealt with are the degree of enlargement and the density of the negative. These are allowed for by means of an exposure table, which will show the exposures required for different degrees of enlargement and negative densities.

The writer uses Wellington B.B., for which the following table was made, but

a similar table can be easily drawn up for other brands, once the speed of the paper is found by trial and error and its relation to its corresponding enlargement factor ascertained. In the case of B.B. a negative of average density was chosen (Density No. 8). With a 60-watt Fullolite lamp in the enlarger, the correct exposure for an enlargement of three diameters was found to be four minutes. The ratio factor for this diameter is also four (see Wellcome Diary), so that for this particular negative and light-source all the ratio factors may be read as minutes. Proper allowances were then made for negatives of other densities in accordance with their relation to the standard negative.

It is necessary to employ some means of classifying negatives easily and quickly. The writer uses Dawson's Densitometer, but understands it is no longer obtainable. The principle used in its construction is based on the familiar lens diaphragm. Light is allowed to pass through a portion of the negative to illuminate a screen. This will be inversely proportional to the density of the negative. A second screen illuminated by the same source passes through stops, which may be adjusted until its illumination is the same as that of the negative screen. When the two screens are illuminated to the same intensity, the stop number will be equal to the density number of the negative. In practice the portion of the negative chosen is that showing the maximum density through which it is desired to print detail.

Exposure Table for Wellington B.B. Paper in Minutes and Seconds.
Negative Density Numbers.

Diameters	1½	2	3	4	6	8	12	16	24	32	48
1 . . .	—11	—15	—22	—30	—45	1—	1½—	2—	3—	4—	6—
1½ . . .	—12	—17	—25	—35	—50	1—5	1¾—	2—10	3½	4¼	7
2 . . .	—25	—35	—50	—70	1¾	2¼	3½	4½	7	9	14
2½ . . .	—35	—45	—70	1½	2¼	3	4½	6	9	12	18
3 . . .	—45	1	1½	2	3	4	6	8	12	16	24
3½ . . .	1	1¼	2	2½	3¾	5	7½	10	15	20	30
4 . . .	1—8	1½	2¼	3—8	4¾	6¼	9½	12½	19	25	38
4½ . . .	1¼	1¾	2½	3½	5¼	7.5	10½	14.10	21	28¼	42
5 . . .	1½	2¼	3¾	4½	6¾	9	13½	18	27	36	54

Light-source 60-watt Fullolite lamp. Developer, M.Q. makers' formula used at a fixed temperature of 60° F., with Watkins factor of 4. This factor gives normal warm black. For brown-blacks, decrease factor to 3, and increase the exposure by one Density No. higher.

CAMERA CRAFT

It is difficult to classify pyro-stained or fogged negatives, however, which may be two to six density numbers higher than shown, and the color of the negative, therefore, must be also borne in mind when deciding the density.

The Sanger-Shepherd Density Meter is still obtainable, and is equally suitable for the purpose. If, therefore, the worker will mark all his negatives with the S.S. density number it is a simple matter to compile a table for the particular chlorobromide paper used, and dispense with the time-wasting and erratic method of taking test-strips, especially as it is so very difficult to judge from the appearance of a small portion of a print what will be the effect when the whole has been printed with the same exposure.

J. H. Edwards—

in *British Journal of Photography*.

Enamels by the Carbon Process

Of the various chromate processes which have been used in the making of photo-ceramic enamels, the principal is the carbon process employing vitrifiable colors. Though even with this process much practice and experience are necessary if good results are to be obtained, it is, at least, much simpler and more practical than any process in which the pigment is dusted on. The circumstance alone that the need for making a transparency is avoided is no inconsiderable advantage in practice.

The property which bichromated gelatine shows of giving an image in correct gradation, when suitably exposed and developed with warm water can be used to produce a gelatine image containing pigment material, which is capable of being burnt in. In precisely the same way, gum arabic, isinglass, albumin, Le Page liquid glue and other colloids can be substituted for gelatine, and developed in an analogous way to produce the same result.

If gelatine be used, it is important that none but a hard and really good quality should be selected, and that only the very least admissible quantity of it should be used. Greater amounts of gelatine make it difficult to burn the pigment in and very often give rise to a rough and ugly finish, which leads one to believe that the image was faultily burnt in. Even more important than the quality of the gelatine,

however, is the choice of a good, refractive pigment, which will lose very little in strength during the process of burning in, and must be as fine as dust.

A good formula for a mixture for the photo-ceramic carbon process is the following:—

Mixture I—Distilled water, 75 c.c.s., $2\frac{1}{2}$ ozs. 67 mins. Glycerine (chemically pure) 3 c.c.s., 50 mins. Sugar candy, 5 gms., 77 grs. Gelatine (Nelson's hard) 5 gms., 77 grs.

Mixture II—Iridium oxide, 3 gms., 46 grs. Violet pigment, 1 gm., 15 grs. Distilled water, 20 c.c.s., $\frac{1}{2}$ oz. 98 mins.

Mixture III—Ammonium bichromate, 2 gms., 31 grs. Distilled water, 25 c.c.s., $\frac{3}{4}$ oz. 82 mins. Liquid egg-albumen (clarified) 20 c.c.s., $\frac{1}{2}$ oz. 98 mins.

The preparation is carried out as follows:—

The gelatine, after being first allowed to swell in water, is dissolved by warming on the water-bath, and the sugar candy is then added. The mixture must then be warmed only so long as is necessary to dissolve the sugar; strong heating must be avoided. The enamel pigment is ground with water in a mortar, until the mixture has nearly become dry. Then, continuing the grinding, one adds portions of the warm gelatine solution, until the two are intimately mixed and form a semi-solid mass. The pigment mixture is transferred to the heating vessel, where it is warmed to 113-122 deg. Fahr., when Mixture III is added, the whole being kept well stirred with a wooden spatula.

So that the coating may be quite even, the glass plates which are to be coated must be laid on a large lithographic stone, warmed and levelled. The coating must, of course, be done in a darkroom; and, if in winter, it is necessary to keep the room warmed. The floor of the room should be covered with linoleum, which should be wiped over, before coating is commenced, with a wet cloth; for every particle of dust on the pigment surface leaves a small spot.

In printing, an exposure meter is, of course, made use of. The time of exposure is controlled principally by the character of the negative, and, even with a very dense negative, will not amount to

CAMERA CRAFT

more than seven minutes in summer sunlight.

After printing, the film is given a coating of 2 per cent collodion solution, and, after being cut through along three sides, is washed until the drainings show no chrome yellow color. As soon as this is completed, a correspondingly large sheet of smooth, white paper is laid on the film, the plate is replaced in the dish and warm water is poured over it. This procedure is continued until the image is seen to be clean. The fourth side of the film is then cut through, and, with the aid of the sheet of paper, the film is transferred to a glass plate, treated first with a mixture of distilled water and alcohol, and finally, with pure alcohol. The picture is then cut to the desired shape, placed on the cleaned and varnished surface of the refractive object and pressed into contact with a soft cloth, the collodion-coated side of the image being outside.

Many ceramic workers make the mistake at this stage of removing the film of collodion by rubbing it with a cloth moistened with ethyl acetate; in this way a large number of particles of pigment are torn away, and the worker wonders as to the cause of the many white specks with which many images so treated are spoilt. It is entirely unnecessary to remove the collodion coating, as it burns away before the image is burnt in, without harming the latter in any way. If, however, it is desired to remove the collodion definitely beforehand, it is best to soak the image—without rubbing it at all—in ether and alcohol, in which the film dissolves. After any retouching which may be required, the picture is covered with the following liquid color mixture:—

Ivory black	10 gms.
Ränderblau	1 gm.
Rose purple	0.3 gm.
Generalfuss X	4 gms.

This mixture is conveniently diluted with copaiva (capivi) balsam, clove oil and oil of turpentine.

For the burning in, it is best to use an electric muffle furnace, in which the fault of irregular heating is avoided by the fact that the heating elements are wound round the furnace and surround it on all sides.

Moreover, the curved faces of the heating surfaces, as seen in section, are so arranged that the radiation from these surfaces gives an absolutely uniform temperature throughout the furnace.

In the firing, an excessively high temperature must be avoided, or the enamel will burn away, the image will lose its glaze, and the highlights will turn yellow.

C. Fleck, B. J. P.

Red Rays and the Unseen Distance

By H. D'Ary Power, M. D.

By way of introduction, I may recall two long unexplained experiences. Many, many years ago, which to some of the present generation must seem before the beginning of time, the village of London experimented with the latest scientific novelty, an arc lamp; and they put up in the main thoroughfares a number of these spluttering carbon suns which all the papers announced would end the misery of a London fog. Some time after their erection the beautiful yellow fog came, and in the streets where the new electric light and the old gas lamp were still shining side by side, behold, the prophets received a shock. The gas lamp shone about as badly as before, and the arc lamp many hundred times more powerful, was not perceivable until within very close range. Let us note this, and ask the question, why?

Another experience: all who have traveled along the line of hills guarding our interior valleys, must have perceived at times a pale, blue luminous haze enveloping their crests, and especially their broken surfaces, and this often in hot, dry weather. We ask again, why?

Both these phenomena may receive some elucidation from the contents of a lecture I listened to last night in the University of Freiburg by the well-known photographer, Mr. Ferdinand Leiber. It is interesting in one way to note the interest that is taken in Germany in complex, and in some senses abstruse subjects, by an audience that was in no sense made up of technicians. The title was the Photographic Phenomena of the Atmosphere, and the purport of it was to show the difficulties encountered in photography from aeroplanes and balloons. The lec-

CAMERA CRAFT

turer, during the war, had been the expert employed by the German Government to solve the problem of obtaining photographs at high altitudes of the enemy's lines and country; and at the time of beginning his work, the difficulties of the subject were practically unknown. These became apparent as the war proceeded and, amongst the most difficult, was the fact that under certain atmospheric conditions, the details of a distant landscape became blurred, altered in color or unduly lost. The speaker introduced the explanation by a most interesting experiment. Filling a large jar with clear water, he poured into it a few drops of mastic varnish which instantly produced a pellucid turbidity, white in the clear portions of the glass, but where strips of dark-colored paper covered the exterior, the turbid fluid showed blue, the identical blue that we perceive over our mountains and mentioned in the opening of this paper.

Now what is the nature of the turbidity produced in the fluid? It is a deposit of minute quantities of the mastic, so fine that the highest powers of the microscope are quite unable to reveal their individuality. The lecturer proceeded to show that when rays of sunlight were sent through such an emulsion, the rays collided with and were reflected from these ultra-microscopic particles, and that before they could emerge and pursue their course to the eye, they had been reflected and reflected innumerable times. Further, when they did emerge, the various rays constituting white light had been very differently affected in transit, so that whereas the blue and violet rays had undergone as much as 96 per cent of interruption, the red had undergone only 6 per cent and the orange 10. "It is clear", said the lecturer, "that when similar emulsions of aqueous vapor occur in the atmosphere, producing fog or mist, the rays of light traversing them will undergo similar obstruction; and spectroscopic inquiry shows that they do. Theoretically, if a landscape possessing varied colors, such as, let us say, a white snowfield and a greenish greyish forest, were seen through such a veil, the white snow field would lose by diffusion most of the rays which make it

white, namely the blue and the violet, and it would appear red, and the green-grey of the forest, similarly losing its shorter waves, would appear brown. But in practice, except under very exceptional conditions, such phenomena are not observed, for the reason that the eye sees not only the light that is reflected from the landscape, but also the light that is reflected from the surfaces of the particles of vapor, which are for the most part made up of blue and of violet, the final result being not a change of color, but a loss of distinctness, so that the most distant parts of such an area become imperceptible to the eye and not photographable by an ordinary plate."

We have in the lecturer's demonstration the reason why the yellow light of a gas jet could penetrate a London fog better than the more powerful electric light, and why the filmy mist around our mountain crags beautify them with blue haze.

Now to the practical application of these facts: During the war, the problem was how to obtain the clearest definition of distant fields, which the experimental work has shown to be dependent on the elimination of the reflected light, consisting of blue and violet rays. The red rays only lose 6 per cent of their number. If, therefore, a sufficiency of them exist in the landscape a picture taken on a plate sensitive to red only would give perfect detail. Such plates, of course, exist, which in conjunction with screens, cutting out the short rays of the spectrum, would give just such a result. But they were not available under the given conditions; viz: for photography from a swiftly-moving aeroplane which does not permit of long exposure. It was therefore necessary to produce a plate capable of giving a fully exposed image produced by red rays only, in a time no longer than that demanded by ordinary work. This the German manufacturers succeeded in doing, and such plates are now on the market. The war is past, and for the time being, the demand for these plates for aerial work has been greatly diminished; but as the lecturer showed by a very large collection of lantern slides of landscapes taken under identical conditions of exposure-time, lighting, and development,

CAMERA CRAFT

the pictures registered upon the red sensitive plates gave a wealth of detail in the distant part of the field, dimmed, or entirely lacking in the others. Moreover, he stated that many of these photographs, in which distant detail was clearly present, were of scenes in which this distance was utterly invisible to the human eye.

We have long known of the use of photography to discover stars not revealed by the telescope; it is a new feature to find a photographic plate registering a picture beyond the range of our vision.

Record Keeping by Photography

By H. D'Arcy Power, M. D.

In September of 1923 I published in *Camera Craft* a paper on the method of using a hand camera for the copying and economical storage of letters, prints, etc. The need of information on these matters is shown by the publication of Mr. E. H. Flaharty's paper in the April (1924) number, *Camera Craft* where a similar method, also employing, as I did the use of a mirror for reversal, and Bromide paper as the medium for a direct copy, but differing from my arrangement in that the camera is placed above the matter to be copied instead of in front of it. This is an obvious improvement on my arrangement, not only in saving much

trouble in copying from books and other thick bases, but in the avoidance of reflected light. Seeing that it is the method advocated in the papers on my vertical enlarger, (the source of all those now on the market), it is strange that I overlooked it in connection with hand cameras. Besides a commendation of this part of Mr. Flaharty's paper there are other points worthy of further comment. The use of a mirror does not confine you to the use of Bromide paper and the single copy. Process cut film is as good as bromide for pure blacks and whites, and by printing through the film the lettering is not reversed. Mr. Flaharty's mirror is suspended from the lens and protected from dust by a glass bottom through which the rays from lens to object must pass. I have yet to find an enclosed space that would stay dust-proof, and if this arrangement is adopted the protecting glass must be an optical flat, or distortion may occur, the same is true of the glass forming the mirror unless it is silvered on. My own mirror is swung from the side of the box supporting the bellows, (it is a quarter plate Graflex camera) it thus serves for detective work, or by turning it on its side it can be used for objects lying beneath it.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Some Hints For My Friends

By R. L. McColm

A shutter whose speeds do not go below one-twenty-fifth of a second can be made to give accurate slow speeds by pressing the release the required number of times on the one-twenty-fifth mark. Pressing the release five times gives one-fifth of a second, etc. In photographing streams where the movement of the water would cause a blur if taken at one-fifth of a second, this method will stop the motion of the water and still give a fully timed negative. The thing may not seem feasible, but I recommend a conscientious trial.

ENLARGING STUNT—The use of a dark ray filter over the lens of the enlarging camera will enable you to focus direct on the bromide paper, instead of placing a sheet of plain paper on the easel, focussing, removing paper, and replacing with bromide paper.

MOONLIGHTS—Those beautiful moonlight scenes you have admired are not hard to make. They are made in the daytime and not at night. An evening when the sun is setting and there are plenty of clouds in the sky is just the time. Point your camera right at the sun, stop your lens down very small and give about a twenty-fifth of a second.

CAMERA CRAFT

Your negative will be quite thin but when over-printed so that no detail shows, only the clouds, and a silhouette of the objects on the ground, you will find that some very artistic results can be easily obtained.

Don't attempt to take these scenes, by moonlight as it can't be done, at least not with an ordinary camera. The light of the sun is 600,000 times as bright as the light of the full moon at its brightest so you can figure out the exposure for yourself and no clouds nor moon would stand still long enough for you to get a picture of them.

Pictures made as above will give you a thrill of accomplishment and when toned green make works of art.



The point is, however, that the main-spring of his wandering disposition is his love of landscapes and landmarks. Making pictures is his object in life and he can no more be restrained by responsibilities and conventions than the great authors, poets, and painters, who put everything into the stakes and all upon the turn of the die, to live their lives as they chose.

The little illustrations herewith are from prints he himself has made for the purpose of showing us how he makes a dark-room, and lays out his stores when he finds himself in a hotel room, and to prove that for all the knocks and vicissitudes of his sort of travel the old camera can be made to produce pictures. The display of Camera Craft is a courtesy and compliment that will convey to the beholder what a sense of chivalry exists in our friend and that he is, indeed, our friend.

Monkeying with Developers

There is one best formula for each paper, and plate, or film and that is the one recommended by the maker of the paper or negative material. Make no mistake on that point. Years of experimenting, thousands of dollars, the best of efforts of the most eminent chemists and physicists have gone into the products you buy and the developer specified represents the sum total of all these things. In fact, there is a surprising bit of information for you in this: Having perfected an emulsion and worked out the most efficient developer for it, all future batches of emulsion are made to conform to that developer. What chance have you to better it?

But this developer is intended to give normal results with correct exposures and the amateur, bless his soul, does not always crave normal results or make correct exposures. His pleasure lies in torturing



LEROY WHITTACKER IN ACTION
By HIMSELF

What One Amateur Is Doing

Leroy Whittacker is a tall, slender, fair and curly headed young fellow of about twenty, with an adventuresome spirit and an insatiable wanderlust. He calls himself a Hobo. After several meetings and some intimate conversations we find him as clean as one would wish an American boy to be and a Hobo of the type that has settled down in later life to the writing of great books. He wanders from place to place as the mood moves him, sometimes inside of railroad cars, sometimes under them, borrowing and accepting nothing, working for his livelihood, and always with a camera and several lenses tied to him somehow. He is a character and we feel fortune has been kind to send him our way.

rich blacks and fine gradations into color and value stunts. Truly enough many of these very stunts have led to discoveries of merit and factors in the creation of beauty. In the hands of an adept deviations from the rule are often effective and sometimes praise-worthy. It is like the English of a master in language who breaks a rule or utilizes the vernacular to convey an idea and create an emotion. Puccini used parallel fifths thus in "La Boheme": The best writers of our day resort to exceptions to make their own rules. So, if you know what you want and feel justified in wanting it, by all means go ahead and change or modify your developers.

Add more carbonate and cut out some of the middle tones: lessen the carbonate and get softness: Add Adural, Katechine, Citric Acid, Bichromate or Worcestershire Sauce to warm the blacks: Overexpose, Underexpose, Overdevelop, Underdevelop: Anything or everything. But keep clearly in mind that you have not made a discovery revolutionizing development. You have only succeeded in finding the way to make your lisp sound cute, to make your wide face or narrow face appear nicer under a chosen hat: You have, in short, bobbed your hair to fit the slope of the back of your head. With which sweet thought we leave the amateur to do as he wills.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department .

FORTHCOMING EXHIBITIONS, 1925

April 17th to April 26th, 1925 — Hammersmith Hampshire House Photographic Society. Tenth Annual Exhibition of Pictorial Photography. Address, Exhibition Secretary, Hammersmith Hampshire House Photographic Society, Hog Lane, Hammersmith, London, W. 6., England.

April 2nd to 4th inclusive—Nottingham and Notts Photographic Society. G. Clifton, Honorable Secretary, 36 Bright Street, Old Radford, Nottingham, England. Closing date not given.

April 13th to 25th inclusive, 1925—Second Annual Exhibition, Bridge of Allan and District Photographic Society. Scottish Photographic Federation. John Drummond, Jr., The Studio, Bridge of Allan, England. Closing date March 30th. No entry fee in certain classes.

Bradford Photographic Society. An exhibition of photographs will be held in Bradford this year, May 23rd to the end of July. Closing date not given. Address, Walter Bartle, Honorable Secretary, 48 Newport Road, Bradford, England.

May 15th to June 15th, 1925—Pictorial Photographers' of America, address John H. Kiem, Chairman, Art Center, 65 East 56th Street, New York City, New York. Closing date for reception of prints April 18th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

The Brooklyn Institute

The work of Dr. J. B. Pardoe of Bound Brook, N. J., was hung in a one-man show at the Brooklyn Institute during January. Dr. Pardoe's work has long been known for its versatility of subject and technical excellence, so more than a mention of some of the outstanding prints is hardly necessary. Among several scenes at Princeton University was one of the Princeton Tigers sculptured by Phimister Proctor. Some very gorgeous sunsets

stood out by their beauty and technique. Dr. Pardoe's work with children brought us some lively and expressive genre; his farming scenes showed the varying phases of farm life with the different seasons of the year, and his figure studies in the outdoors were lovely renderings.

Dr. Pardoe's show was followed on February 16th, by the work of Nicholas Haz of New York, Miss Posilova's showings having had to be postponed to a later date.

CAMERA CRAFT

The class work is progressing well. Mr. Hans E. Jeltsch demonstrated carbro printing before Miss Lauffer's class and also at Mr. Zerbe's Friday night public demonstration. Mr. Jeltsch is the best and most prolific carbro worker in the Metropolitan district and his work is known for its excellent technique. There was a one-man show of his work at the Photographic Society of Philadelphia during the last half of January in which thirty-five out of the sixty-three prints shown were carbros.

A new feature in Mr. Zerbe's classes this season is a lecture on Home Portraiture with artificial lights, where the students will be taught the use as well as the construction of suitable artificial lighting equipment.

Miss Lauffer has inaugurated a new feature in her class, by holding a small one-man show of various members' work about six prints being shown—the show changing at each class session. The first members whose work was thus shown were Chas. W. Case and Walter E. Owen.

The Art Center

An exhibition of Photographs by Clarence H. White will be held at the Art Center from February 9th to 21st under the auspices of the Stowaways. The exhibit consists mostly of portraits of members of the Stowaways which are eventually to be bound into a book to be printed by Frederic W. Goudy. The fact that these photographs are printed on the same kind of hand-made paper which Mr. Goudy intends to use for the type page is an interesting technical feat which required much experimentation—interesting, too, from another point of view is the variety which Mr. White has obtained in this collection of men's portraits. Included in the exhibit are photographs of ship construction made by Mr. White in the shipyards during the war. Many of these are studies in composition of unusual forms—which suggest anything but ships—but are nevertheless the inside bones of ships. Mr. White's work in photography is internationally famous, and he is represented in the permanent collections of the Museum of Fine Arts in Boston, the San Francisco Museum of Fine Arts, and the Albright Gallery, the Museum of Fine

Arts at Philadelphia, the Newark Art Museum and in a number of European Museums.

Hampshire House Salon

We have again to call our readers' attention to the exhibition of the Hampshire House Photographic Society, which will be held in April next. This is one of the largest English exhibitions and the work shown is always of very high standard. We are told that the practice of charging no entry fees, introduced last year, has induced such a response that it has been found necessary to enlarge the wall space very considerably, the quality of most of the work submitted being remarkably high. The jury of selection consists of Mr. J. Dudley Johnston, the president of the Royal Photographic Society; Mr. Charles Job, F.R.P.S., and Mr. J. Furley Lewis, Hon. F.R.P.S., all names of the highest standing among British pictorial workers. The last date for receiving prints is April 2nd, and entry forms and full particulars may be obtained from the exhibition Secretary, Mr. J. Ainger Hall, "Norton", Ruislip, Middlesex, England.

California Camera Club

The main point of interest centers about the personally conducted outing to be given members and friends from June 6th to the 13th, inclusive. Mr. O. J. Heinemann, chairman of the long-distance outings, promises unusual opportunities to the pictorialists, as the High Sierras are covered with a late snow fall which is likely to carry over through the early summer.

The walls during February were graced by an exhibit of our old friend, James N. Doolittle's latest works. During the same month several interesting and profitable demonstrations were given. On the 6th a beginners' night and on the 25th Mr. Dassonville, inventor and producer of "Charcoal Black" made prints from negatives produced at the first demonstration and gave those in attendance an opportunity of learning, first hand, what this outstanding product really is.

The advance notices are as full of rich promise as the past has been of satisfaction. Mr. Hirschler's administration has been note-worthy in many respects.

Notes and Comment

University Photo Classes

Of interest to amateur photographers and those engaged in the business of taking pictures is the announcement that Ralph Stuart Browne will conduct courses in lecture and laboratory work under the University of California Extension Division. The lecture course consists of ten one and one-half hour lectures to be given Tuesday at 7:00 P. M. beginning January 13th, in Room 263 Pacific Building, Fourth and Market Streets, San Francisco. The subjects which Mr. Browne is to cover in his lectures include types of cameras and adjustments; photographic optics; exposure; pictorial composition; and special instruction in the photographing of landscapes, motion studies, flowers, and human-interest studies. An interesting feature of this course will be three field trips to be taken on Sundays to points of special photographic interest.

The laboratory course covers instruction for a period of ten two-hour meetings on Mondays at 7:00 P. M. beginning January 19th. This work is also to be given in Room 263 Pacific Building, which has been especially fitted up as a dark-room and equipped with apparatus sufficient for the instruction of a class of twenty-five. Mr. Browne feels that both lecture and laboratory course should be taken for complete instruction in this subject.

Registrations are being received for these Extension classes at 140 Kearny Street, the Extension Office of the University of California.

English Plate Manufacturers

Actual use has brought to us the notion that for all the variety of almost perfect material we make at home, the European nations have something somewhat different to offer us which it is our duty to know. Gem, Ilford, Imperial, Barnett, and other British plates for example offer effects that are as radically removed from what are obtained with our usual familiarities as the variations in the

make of Bromide papers and the results of their use. That a greater familiarity with overseas products does not exist can only be attributable to a lack of proper distribution and aggressive exploitation. If our own manufacturers, who lead the world in so many ways, were to rest on their laurels or ease up in their constant enterprise, our products would not long remain as popular and as profitable in the four quarters of earth.

A Visit from Myron Wurts, Jr.

Our genial caller, who is conducting a large Photostat establishment in the Matson Building, showed us a reproduction by the method named which caused us to marvel. A business letter to his prospective clients has been reduced from the standard 8½ by 11 size to about 5½ by 7 and not only have printed, heading, typed letter, and handwriting signature been copied clearly and sharply but the characteristics of each have so been retained that it is hard to believe them copies by photostatic ways. As the price-list is on the reverse side we are led to believe that paper is obtainable sensitized on both sides. All in all we had to acknowledge that each day brought us new knowledge.

Forty Years An Editor

Dr. Edward F. Bigelow, for forty years well known to Connecticut editors and to educators everywhere, has established, through The Agassiz Association at Sound Beach, Connecticut, an interesting magazine, "The Guide to Nature," devoted to outdoor recreations, nature study, horticulture, wild life, etc. The headquarters are known as ArcAdiA, a wild tract of land four hundred and eighty feet of road frontage with innumerable trees and shrubs and fourteen buildings, in the center part of the village,

This is a community center, including a local church and a place of assemblage for educators, naturalists and tourists from everywhere.

CAMERA CRAFT

A Sprague-Hathaway Gift

Sprague - Hathaway Studios, West Somerville, Massachusetts, favored us with a charming frame embodying what to us is a new idea. It presents an open face on both sides, so that placed upon our desk the pictures inserted may be made to please ourself and the visitor sitting opposite. It is hand carved and represents a sample of the line this firm is putting on the market. As a simple return of courtesy we avail ourselves of the opportunity of congratulating Sprague-Hathaway on this their fiftieth anniversary in business and commend their honorable career to merchants in all lines.

The Justophot

There came to us this week an instrument very like a small telescope which has the above rather formidable title and impresses one at first sight as equally formidable in use. As a matter of fact it is a light or exposure meter that needs to make no allowance for error since, as the maker says, "The light must measure itself." It is the invention of Dr. Emil Mayer of Vienna, who is, we are told, the inventor of the Bromoil process. This fact should predispose all pictorialists to the instrument.

By the same delivery and from the same source was received a density scale or printing ladder which reduces the problem of bromide printing to child's play. The prices of these essentials to the best photography were not given on the container or in the printed literature but beyond a doubt that information may be obtained through the dealers.

A New Gundlach Catalog

Photographic workers in the absorbing field of Nature study and other branches where large images are desired of small animate objects that do not permit of approaching at close quarters with a camera, will be interested in a new member of the Gundlach "Radar" Lens family that is illustrated for the first time in a new complete catalog just issued by Gundlach - Manhattan Optical Co., Rochester, N. Y.

Radar Telephoto Anastigmat F.5.6 has the following characteristics: Magnifica-

tion combined with the speed and corrections of a good anastigmat—working at F.5.6. It is also unusual in that it gives fairly large images, outside of close range, with ordinary cameras and without requiring special bellows extensions or large lens boards.

Other features that make this new Catalog work a careful study by all who are interested in fine cameras and lenses are the illustrations of a new Radar with angle lens for extremely close work; a new portrait lens, Series B Gundlach Portrait F.4, and the new Korona Pictorial View Camera.

Schwabacher-Frey Art Galleries Exhibit

For the week ending February 7th, Grace Hudson, painter of Indian Life and Manners, exhibited her colorful pictures to an equally kaleidoscopic audience. The variety of people who attended and the different objects of their attendance was a compliment to the breadth of the artists appeal. The Galleries interested photographers as well and unless the facilities offered are sooner or later made available to pictorial exhibitions of photography we shall have missed a guess upon which we bank.

W. H. Salmon

The Sales Manager of the Defender Photo Supply Company, Inc., visited us during the latter part of February and assures us of a great year for the photographic industry. Mr. Salmon is a man of wide experience and acute discernment and his deductions are not likely to be tinged by over-optimism. Good news from a good man is doubly welcome.

Ralph Harris and Company

The reputation of the Wellington Anti-Screen film has crossed the Atlantic and the above well known firm as the American agents for Wellington products report a growing demand for these films. Knowing Wellington plates and papers as we do, we are prepared to advise the reader to get in touch with Messrs. Harris and Company toward obtaining a trial lot or for information.

In fact this old established house has a rich mine of photographic supplies to offer the inquiring consumer.

International Photographic Association

A Message to the Members of the I. P. A.

Allow me to ask you two questions. Have you noticed the Camera Craft Monthly Competition? Have you thought of the opportunities for advancement that this competition offers you?

Camera Craft has long been an interested friend of the Amateur photographer. Interested in his progress, in his reverses and above all in helping him over the bumps. Our monthly competition is but the outgrowth of this attitude, created, maintained, and operated for your benefit.

All of us, I am sure, will admit that fair competition is the greatest incentive to improvement in any line of endeavor. The chance to stack up our work against the efforts of the other fellow, see how he handles the same subjects, how he may have advanced farther in some particular than ourselves, or how we might improve on his picture, is something that all of us need. The perfect, finished product is a combination of the best ideas and workmanship of the universe.

A word about the system of judging by points. It is designed primarily to eliminate any prejudice that might influence the most upright judge. For instance, suppose a print should be somewhat lacking in technique: It will not be instantly discarded, but the judgment will go on as to its pictorial merits, human interest, etc. So you see everything is being done on the side of justice and fair play.

Nor will your efforts go unrewarded in a material sense. The first prize, a handsome silver medal designed and made by the foremost Jewelers of the West, Shreve and Company, is something of which to be proud. In addition the winner will receive a fine Fountain Pen, super-size in red rubber with black ends and a gold ferule. Other prizes numbering five in all are listed in the February Camera Craft.

The winning prints in each monthly competition are to be entered in an annual Salon and judged by a special jury, who will see them for the first time. The Camera Craft Silver Cup, solid silver, gold lined and suitably engraved goes to the winner of this Salon. A picture of this cup appears in the February issue.

Let us not think too much of the prizes for after all they count for very little in the long run. It is the fun and spirit of friendly competition that is most valuable to all of us.

Be sure that your prints are marked "For Competition" on the outside of the package, and that your name and other information appears on the back of each print. I should be pleased to have those who would like their prints to go into the I. P. A. circulating Albums after being judged, to mark them on the back: "May be used in the Album".

Study the page announcement in the February issue so you may be sure to live up to the requirements, and Don't Fail to Get In On the Fun in Time.

G. A. YOUNG, Director,
Western Division No. 2.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

Photographer Wanted By the Town of Lindsay

Tulare County, California.

POPULATION 1925 ABOUT 3750

Located equi-distant from San Francisco and Los Angeles in the San Joaquin Valley within 60 miles of some of the finest mountain scenery in the world.

R. I. CLEARMAN, Secretary

Chamber of Commerce, Lindsay.

Tulare County, California

STUDIOS FOR SALE

TAHITI: Oldest established studio in Tahiti for sale. Situated in center of Papeete, doing good business. Rent \$25.00 per month, with lease, for studio with living quarters and garage. Price \$1500.00. Owner retiring from business. Address Crake, Papeete, Tahiti.

\$500.00 buys at inventory, your own terms, or will lease, first class studio, best location in hub County Seat near San Francisco, low rent, lease, a real opportunity. Owner retiring. Address E. P. E., care Camera Craft, 703 Market Street, San Francisco, Calif.

Studio for sale in town of 8000 in San Joaquin Valley. Rent \$25.00. No reasonable offer refused. Do not answer this ad unless you mean business. Address, L. C., care Camera Craft, 703 Market Street, San Francisco, Calif.

Studio in best seaside resort town on the coast, equipped for portrait, commercial and kodak finishing, good business the year round, best location on main business street, living rooms in connection, established six years with good lease. Address S. S., care Camera Craft, 703 Market Street, San Francisco, Calif.

Old established paying studio only one in County, well equipped for Kodak finishing. Portrait and Commercial, picture framing. Rent \$16.00. Reason for selling, health and eyesight. Will sell at a sacrifice. G. L. Rose, Colusa, Calif.

STUDIOS WANTED

A good ground floor studio in a large town. Willing to pay the price providing it is a good business location. Stirt's Photo Studio, 244 E. Federal St., Youngstown, Ohio.

OUTFITS FOR SALE

One set Bausch & Lomb Convertible Protars (D Set) in leather case. List price \$256.00. This set is nearly new and will sell for half list \$128.00. Address B. D., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS FOR SALE—Continued

Century No. 1 Studio portrait camera, 8x10 with automatic sliding back to 5x7, curtain slide holders. Good condition. Semi-Centennial stand, with holder rack, good condition. Eastman portrait lens, F4, 6½x8½, with silent shutter, like new. Burke & James printer 8x10, like new. Posing chairs and benches, baby chair, print trimmer, letter press, etc. Will sell separately or together. Write for prices to Blackford Studio, Carroll, Iowa.

Home Portrait Graflex 5x7, without lens, practically new, six cut film holders and leather case, leather carrying case for camera, all in perfect condition, \$75.00. With Taylor & Hobson (old) F4.5, 10½-inch focus lens in Compound shutter, \$175.00. A. L. Sears, Mount Vernon, Wash.

One 8x20 Korona Panorama T & R Anastigmat lens, Ser. 11, 3 film holders, case, tripod; like new, cost \$325. Make offer. One F & S 8x10 Home Portrait outfit B & L Tessar portrait lens Wollensak Versar View lens, also wide angle, 12 holders, stand, 3 cases, reflector, also 5x7 Beck, A1 shape, sell at a bargain, make offer. One 8x10 View camera, tripod and Voightlander, Collinear lens, \$35.00. 5x7 enlarging camera, Paralex reflector, carrier, \$20.00. Majestic dryer, \$18.00. Summer-ville Universal 10x12 lens, \$10.00. Beck 6½x8½ Rectilinear view and camera \$10.00. Prater Studio, 255 12th St., Richmond, Calif.

Thornton-Pickard Reflex 4x5. Graflex adapter, no lens, cost \$175.00, used three months, will sacrifice for \$120.00. Address T. P. R., care Camera Craft, 703 Market St., San Francisco, Calif.

8x10 Eastman View No. 2 with six plate holders and carrying case \$25.00. 5x7 Ross Xpres lens, F4.5, 7¼-inch focus. Practically new, \$40. 3¼x5½ roll film Graflex with Cooke F6.5, 6-inch lens with carrying case \$40. Donald de Lackner, 117 McCourtney St., Easton, Pa.

One Wollensak Vesta F5 Portrait. One Wide angle B & L 4½x6½, one 11x14 Portrait camera. Write for prices and list of other goods. Geo. Engelson, 1126 W. 10th St., Port Angeles, Wash.

3A Graflex, no lens, \$50. Perfect condition, recently overhauled. Used for press work. C. G. Reay, Veterans Home, Calif.

R. B. Graflex Jr. 2¼x3¼ B & L Tessar 1C 4.5, roll holder, 4 cut film holders, leather carrying case. Excellent condition. Make an offer. Carl W. Jones, U. S. Veterans Hospital, Walla Walla, Wash.

Ica Sterelette 45x107 Zeiss F4.5, case, holders, adapter, \$75.00, list new \$125.00. Chas. Hamilton, 1423 E. Washington St., Phoenix, Ariz.

If you want a Revolving back Graflex Jr., look under Outfits Wanted, Studio Ashland has one for trade.

3A Autographic Graflex, latest model, first class condition, sole leather carrying case, no lens, \$55. 3A Premo No. 9, 6½ inch Series IV Wollensak 6.3 lens, Optimo shutter, sole leather carrying case, pack adapter, 4 plate holders, first class shape, \$40. C. O. D. with privilege of examination. A. L. Tracy, Amoret, Mo.

Photographers outfit for sale for cash; in A No. 1 condition; 1 Ansco studio outfit, 10x12, with stand complete, fitted with 10x12 Dallmeyer portrait lens, fitted in silent shutter; 1 Automatic sliding back for same; 3—5x7 Benster holders; 1 10x12 Benster holder; 1 R. O. G. retouching table; 1 vignetter; 2—8x8 backgrounds, fine condition; 1 10x14 background, good condition. Price \$135.00 cash. J. F. Wesely, Scio, Oregon.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE—Continued

Speed Graphic 4x5 Ensign Reflex $3\frac{1}{4} \times 4\frac{1}{4}$, Premo 4x5 long bellows, No. 2 Crown tripod or exchange. Want carrying case for $3\frac{1}{4} \times 4\frac{1}{4}$ Auto Graflex, long focus. Frank Fox, 1646 So. Central Park Ave., Chicago, Ill.

Kodak Auto focus enlarger, new model, perfect condition. \$20.00. Rev. C. Lillie, Van Meter, Iowa.

5x7 Stereo camera, Anastigmat lenses, Compound shutter. Bargain. W. S. Cotton, 5319 First Avenue, Los Angeles, Calif.

Eastman Print Washer, including motor and removable iron frame. Never used. First check for \$62.50 takes it F.O.B. San Diego. Guaranteed perfect. Bunnell Photo Shop, San Diego, Calif.

Autographic Range finder 3A Kodak Special, Zeiss Kodak Anastigmat F 6.3 lens, Optimo shutter, like new, with leather case, cost \$80.00, will sell for \$49.00. One 3A Autographic kodak, Cooke kodak anastigmat F 6.3 lens, Autotime compound shutter, like new, \$28.00. Earl Warring, Parkersburg, Iowa.

Rotary Neostyle or $6\frac{1}{2} \times 8\frac{1}{2}$ camera, both best condition, either \$20.00 or will exchange for fast anastigmat preferably in shutter. The Wood Studio, Wilmore, Ky.

Goerz Taro Tenax $3\frac{1}{4} \times 4\frac{1}{4}$ Dogmar F 4.5 lens, compound shutter, 12 metal plate holders. First class condition. Cost \$101.00, sell \$60.00. V. P. Seneca, F 7.5 with sole leather case \$10.00. L. T. Roberts, 319 Moore Bldg., St. Paul, Minn.

Complete outfit for Pictorial Photography, Verito 9 inch lens Studio Shutter, 5x7 Plate camera and carrying case, 5 plate holders with 4 kits 4x5. Reversible plate tank, tripod, Cramers Precision color filter. Price \$50.00. Wm. Schmidt, 407 Haight Ave., Alameda, Calif.

5x7 Press Graflex, Wollensak F 4.5 lens, leather case, leather case for tripod, pack adapter, roll holder, four plate and film holders; perfect condition. Sell for \$150.00. Address H. C., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS WANTED

Goerz Dagor Lens 8 x 10 in automatic shutter. Daniel Freeman, 253 Alvarado St., Monterey, Calif.

Graflex Swap: Revolving back Graflex Jr., $2\frac{1}{4} \times 3\frac{1}{4}$, 4.5 lens, $6\frac{3}{8}$ -inch focus. Pack adapter, film magazine, case. All like new. Cost \$135.75. The finest small Graflex ever made. Want $3\frac{1}{4} \times 4\frac{1}{4}$ Revolving back Telescopic Graflex. Will consider any Graflex $3\frac{1}{4} \times 4\frac{1}{4}$ to $3\frac{1}{4} \times 5\frac{1}{4}$. State model and condition. Make proposition. Studio Ashland, Ashland, Ore.

Camera, lens and accessories for two new studios. Also 5x7 Graflex with lens. Give size, make, condition and lowest cash price each item. No correspondence. Coffelt, 105 N. 11th St., Allentown, Pa.

For Sale: Folding Focal plane outfit F4.5 anastigmat. New $2\frac{1}{4} \times 3\frac{1}{4}$ \$35.00, used vest pocket outfit \$20.00. Nettel Stereax 6x13cm pair new Pentac F2.9 anastigmats \$130.00. Plaubel 45x 107mm F6 anastigmats \$70.00. Nettel $3\frac{1}{4} \times 4\frac{1}{4}$ 6 inch F4.5 Carl Zeiss anastigmat, two magazines, adapter and case \$80.00. FROHOCK, Moorestown, New Jersey.

We will pay you the highest price for your Camera or lens. Furnish us with complete description and you will receive our best cash or trade offer. CENTRAL CAMERA CO., 112 So. Wabash Ave., Chicago, Ill.

LENSES FOR SALE

Turner-Reich Convertible Anastigmat, $10\frac{1}{2}$ inch Acme shutter, Radar Anastigmat F4.5, $6\frac{1}{4}$ inch Acme shutter, practically new, perfect, sell for 35% less than cost. Will allow trial. J. R. Buhmiller, Glacier Park, Mont.

HELP WANTED

A competent salesman, who is able to invest his share of the capital, to join me in establishing a quantity production photo plant in a Pacific Coast city. I am an experienced photographer and have invented machinery for producing photographic prints in quantities, and believe that I can show you an unusual business opportunity. Address BX, care Camera Craft, 703 Market St., San Francisco, Calif.

Young lady retoucher and receptionist who can handle coupon order. Also an all round workman. Steady position. Kolorcraft Studio, 202 Monihon Bldg., Phoenix, Ariz.

POSITIONS WANTED

Stockhouse Manager—knows every branch of professional and amateur photo stock, pictures and frames, souvenirs and gift goods. Have wide experience as department store executive. Can build any business in these lines fast. Speak Spanish and would consider Latin countries. Address C. L. M., care Camera Craft, 703 Market St., San Francisco, Calif.

Experienced kodak finisher and commercial photographer, five years experience in large plant, wants permanent position in plant or store. Expert film developer, printing, enlarging and general work. Can give three hours service if necessary. Will go anywhere for reasonable salary. P. H. LeBlanc, Box 133, Abbeville, La.

By an American man, years of experience in all branches of commercial work and kodak finishing, have had charge of large plants. Location of position no matter, as will go anywhere. Address S. K. C., care Camera Craft, 703 Market St., San Francisco, Calif.

MISCELLANEOUS

Bausch & Lomb Balopecticon model CRM 18, suitable for schools, churches, etc. New, only been used six hours. Complete. Cost \$200.00. Will sacrifice for \$115.00. Marion McClure, 20 Plato Street, San Francisco, Calif. Phone Park 1810.

We can use high grade shotguns, target revolvers and microscopes in trade on Cameras, Lenses or Binoculars. If you want cash only, write us what you have and lowest price.

NATIONAL CAMERA EXCHANGE

Established 1914

7th and Marquette

Minneapolis, Minn.

CAMERAS REPAIRED

Cameras and Shutters adjusted and repaired by skilled workmen at reasonable prices.

Repair Department

SENECA CAMERA MFG. CO., Inc.
ROCHESTER, N.Y., U.S.A.



Revolving Back Auto GRAFLEX

*The most widely
useful of any
Graflex camera*

WHEN you want to use a long focus anastigmat, or the single element of a convertible lens; when you want to do actual size copying, or other close-up work, you need this Graflex with its ample bellows capacity. The revolving back is a definite help; a ground glass panel permits measuring the image and examining it for microscopic sharpness.

Twenty-four speeds, $1/10$ to $1/1000$ second. Two camera sizes, $3\frac{1}{4} \times 4\frac{1}{4}$ and 4×5 . Prices, including Kodak Anastigmat lens $f.4.5$, cut film holder or plate holder, and ground glass panel, \$161.00 and \$225.00, respectively.

*Other Graflex cameras in every style
and equipment always in stock.*

HOWLAND & DEWEY CO.

(EASTMAN KODAK COMPANY)

510 S. Broadway
LOS ANGELES, CALIF.

545 Market Street
SAN FRANCISCO, CALIF.

"Largest Photo Supply House on the Pacific Coast"



Movies you Make of the Youngsters

THE children's game is the Ciné-Kodak's chance and the picture is yours to enjoy later. Turn on your Kodascope and watch the screen. You romp again with the youngsters in the personal movie you made.

These intimate little dramas in which you and yours play leading roles are not all.

A part of your evening's pleasure can be professional movies starring your favorite, Douglas

Fairbanks, Jackie Coogan, Irene Rich or one of a host of other screen players who appear in Kodascope Libraries releases. You may rent these films for home use at modest cost.

Ciné-Kodak booklet and full information by mail, on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City*



No. 1^A Pocket Kodak Series II

With four-speed Diomatic shutter and Kodak Anastigmat lens *f*.7.7

Pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches

\$26

A new shutter on a popular camera

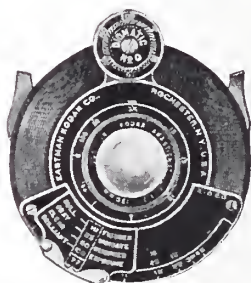
DIOMATIC SHUTTER is watch-like in design, watch-like in action. Seconds are split into tenths, twenty-fifths, fiftieths and hundredths with accuracy uncommon among cameras of moderate price. Coupled with this shutter is a sliding timing scale which selects the stop or speed that suits existing light.

KODAK ANASTIGMAT *f*.7.7—for sharpness, peer of any lens in the world—means keen, sparkling negatives. And a fingertip turn of the lens mounting sets the focus for any indicated distance, beginning at 6 feet.

Mechanically, this camera is unique. With one motion the bed drops down, the front pops out, ready for the sudden chance.

1A Pocket Kodak, Series II, is a convenient, capable camera, making pictures of a size and quality that you'll like.

All Kodaks are Autographic



The "stop" is set by so placing the scale that the kind of light (dull, gray, clear or brilliant) is opposite the required shutter speed. Or, do it the other way round.

You pick the right exposure easily; the Diomatic clicks it off precisely.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's

Kodak Auto-Focus Enlarger

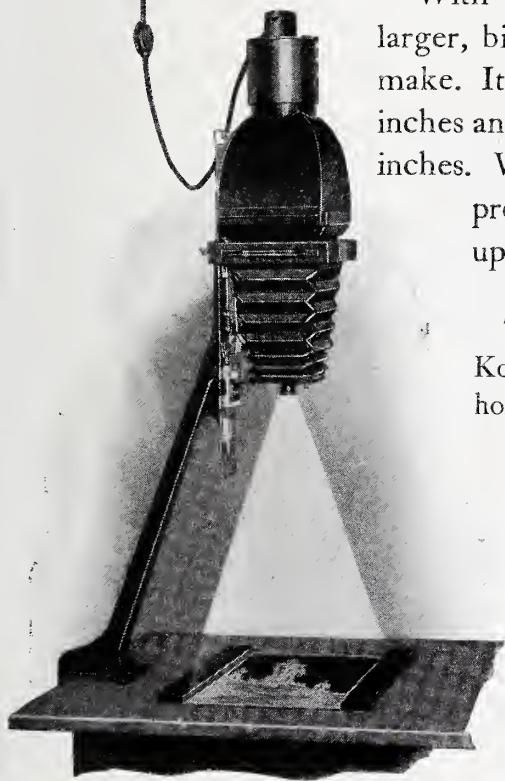
Move the camera up or down. There's no focusing, for automatic mechanism keeps the focus sharp—always.

With the Kodak Auto-Focus Enlarger, big bromide prints are easy to make. It takes negatives up to 4x6 inches and makes prints up to 14x21 inches. Vest Pocket Kodak negatives produce splendid enlargements up to $5\frac{5}{8} \times 8\frac{3}{4}$ inches.

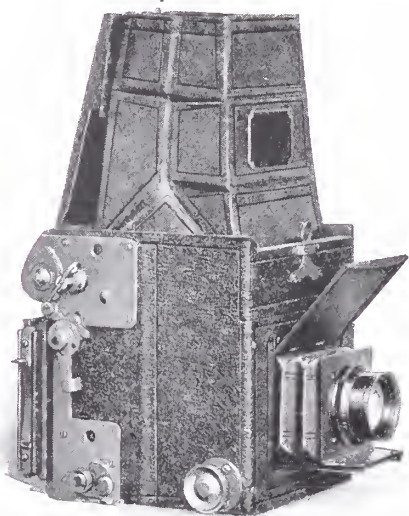
The outfit complete comes with Kodak Anastigmat Lens, negative holder, set of six metal masks, electric cord and plug (but without 75 to 200 watt Mazda lamp required).

The Price \$35.00

At your dealer's



EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City*



2¼ x 3¼

Graflex

Series B

This Graflex is new, embodying the *Series B* improvements: a Kodak Anastigmat $f.4.5$ is permanently mounted in a rigid metal front and this front moves on a single, wide track.

It's a small camera; closes to five inches high, weighs only forty ounces.

It's low priced: \$62.50 complete, including the big, fast lens.

Yet it's a Graflex, with the same reflecting mirror and focal plane shutter found on larger models.

See the 2¼ x 3¼ Graflex, *Series B*, at your dealer's.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Eastman Plates

*Cover the entire range of
photographic requirements*

Speed for dull light or short exposure, *fine grain* for portrait enlarging, *latitude* to overcome errors in exposure and to increase the percentage of good results. These are outstanding qualities of the Eastman 40—the acknowledged standard of portrait plate quality.

*There's an Eastman Plate for every purpose,
backed by Eastman Service*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Animated expressions are
the result of short exposures. You can cut exposures in half with

EASTMAN PORTRAIT FILM

Super Speed

*It's faster than any other film or
plate you have ever used.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

FOUR BASS KNOCK-OUTS!

For Cash Only

Not obsolete, antiquated junk.

Four ultra-desirable "buys".

KNOCK-OUT NUMBER 1

Slightly used Cine Kodak Outfit complete, consisting of Cine Kodak Camera, Kodascope Projector, tripod, mahogany case for projector. Total list, \$360.00. First come, **\$225.00** first served

KNOCK-OUT NUMBER 2

An absolutely brand new Latest Model 5x7 Home Portrait Graflex, fitted with a 10½-inch Series II F:4.5 Cooke Anastigmatic lens with diffusion mount. A fortunate trade-in enables us to offer this remarkably fine outfit including film pack adapter and plate **\$235.00** holder, at

KNOCK-OUT NUMBER 3

An almost brand new Ica Folding Reflex, Latest Model, fitted with Carl Zeiss Tessar Series Ic F:4.5 lens, complete in long-grain leather case, ebony film pack adapter and three double holders. Take it **\$122.50** quick at

KNOCK-OUT NUMBER 4

Contessa-Nettel Vest Pocket Roll Film, standard Eastman No. 127, fixed focus, fitted with genuine Carl Zeiss Tessar Series Ic F:4.5 **\$32.50** lens in Compur shutter. Like new

Of course we have numerous other bargains. Not issuing any list because they turn over too fast.

BASS CAMERA COMPANY

Graflex Headquarters of America
109 NORTH DEARBORN STREET, CHICAGO

Big Ben Binder for

Holding 12 issues

\$1.50

Camera Craft

CAMERA CRAFT

San Francisco, Calif.

Life Studies in Color

New poses of America's beautiful figure models who pose nude for famous painters and illustrators. Sold only to bona-fide architects, art lovers, sculptors, critics, photographers, artists, etc. 6½x8½ prints on double-weight paper, 6 for \$2.00. 5x7 prints, 8 for \$2.00; cash with order. Royal Sepias, either sets, for \$2.50. Quality guaranteed. No extra charge for hand-colored studies,—for a short time only. Specify if you wish them.



Rembrandt Photo Studies
32nd Street Bayonne, N. J.

PROTAR VIIa

f:6.3 — f:7.7

A Convertible Lens of High Correction

Speed of No. 8 lens—*f:7.0*
Combined E. F.—*7 inches*
E. F. of Component Lenses
Front Lens *13¾ inches*
Back Lens *11⅝ inches*
Size of plate covered with full aperture
5x7 inches
Price of lens, barrel and Iris Diaphragm *\$87.50*
Price of lens with Compound Shutter but without barrel *\$108.50*
Price of lens with Volute Shutter but without barrel *\$112.50*
Other sizes range in price from *\$60.00* to *\$683.00*

SERIES VIIa Protars are well adapted for all kinds of instantaneous work, for groups, architecture and all subjects requiring brilliancy and good covering power. These Protars are composed of two separate lenses, either component of which may be used alone, giving a large variation in focal lengths. The single lenses have a speed of *f:12.5* while the series VIIa doublets vary from *f:6.3* to *f:7.7*. Let us explain how to build up special sets of lenses, all components of which are interchangeable in the one barrel or shutter.

Bausch & Lomb Optical Co.
647 St. Paul Street
ROCHESTER, N. Y.
New York Chicago Boston London
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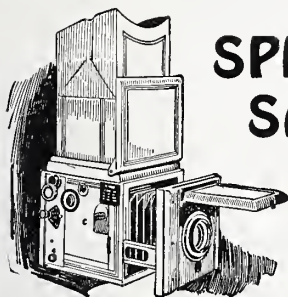
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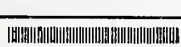
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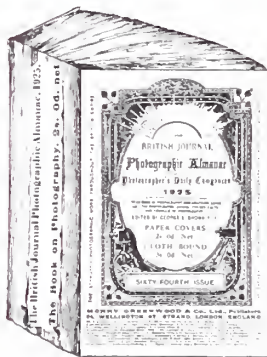
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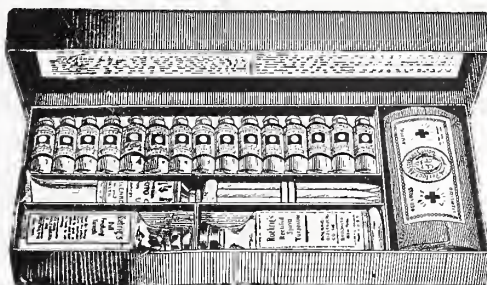
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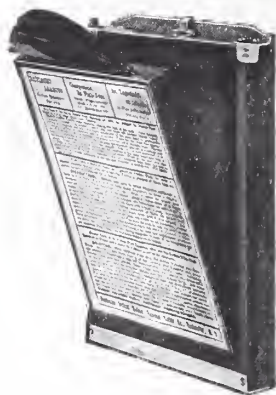
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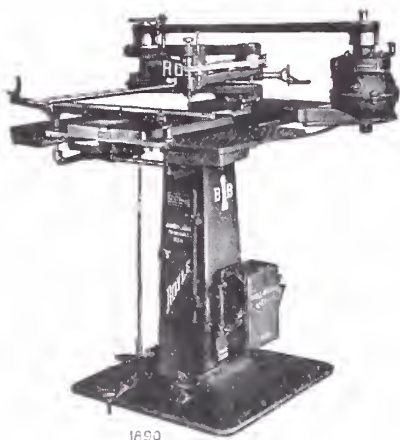
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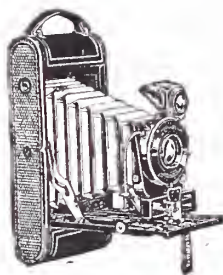
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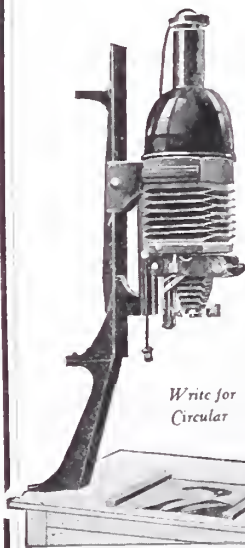
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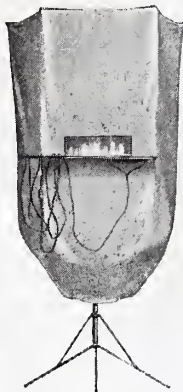
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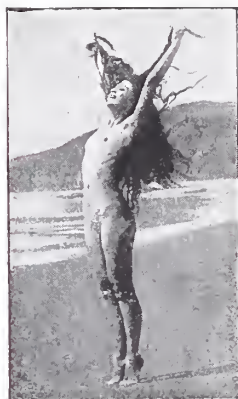
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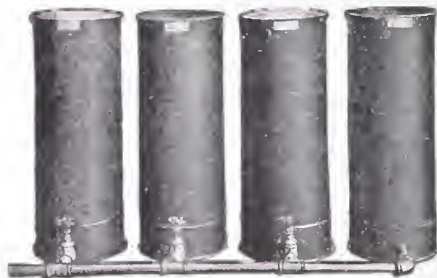
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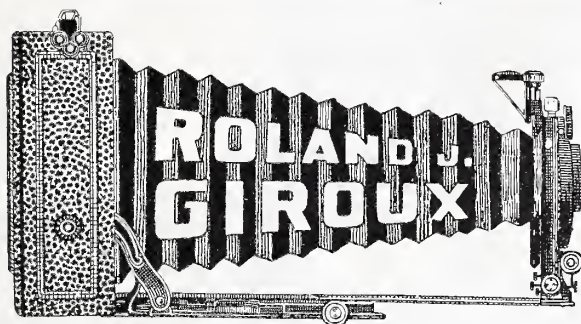
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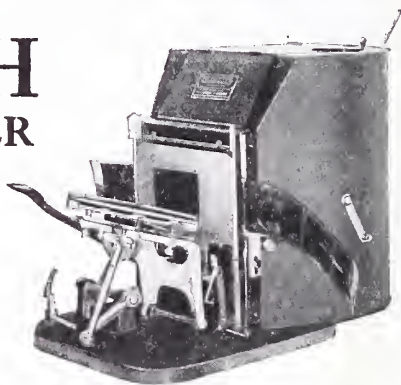
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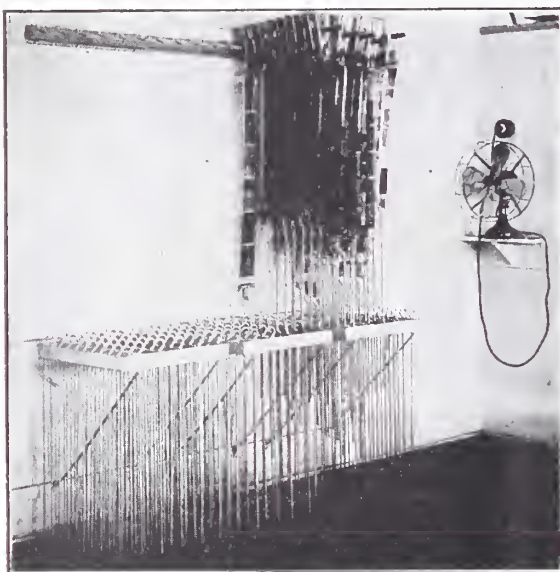
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Perhaps you don't notice it now—but within a few weeks curly films will try to twist, and kink, and curl you out of many, many dollars in profits.

PAKO Multiple Weight Units put a stop to this loss, by holding films straight during the drying. They dry straight and stay straight—and are much more easily and quickly handled during cutting, printing and sorting.

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OF THE
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IN COOPERATION WITH THE
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AND
ASIA MAGAZINE

FROM MAIL ADDRESS
OF KONG HAIEN BOTTLE
FACTORY, CHINA

New York. Jan. 24. 1925



Mr. Harold M. Bennett.
153 West 23rd St., New York, N. Y.

My dear Mr. Bennett:

My dear Mr. Bennett:

I have had so many favorable comments on the photograph, that it gives me great pleasure to send herewith some prints made from Ica Camera negatives during the Third Asiatic Expedition. The Ica Ideal B was my favorite camera, most of my stills having been made with it.

My cameras, including the movies, were Zeiss lenses, and am having more of your near's work in Mongolia.

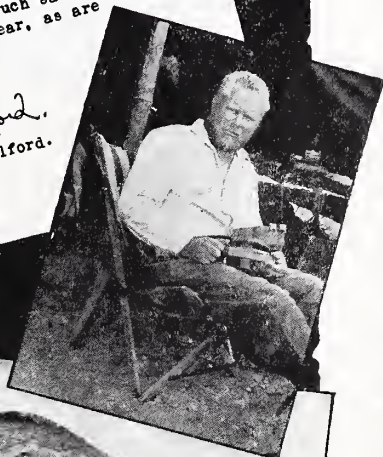
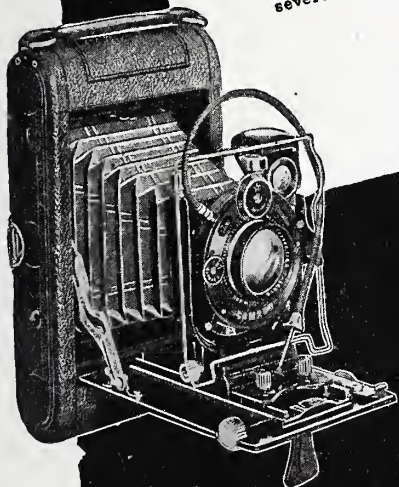
All of my cameras, including the movies, were equipped with Carl Zeiss lenses, and am having more of them fitted for the coming year's work in Mongolia.

It may also interest you to know that many of the illustrations used in the story of the Expedition that ran in ASIA Magazine, were enlargements from movie film, taken with the Carl Zeiss 2 inch Tessar.

It may also interest you to know that the illustrations used in the story in ASIA Magazine, taken with the Carl Zeiss 2 inch Tessar film, taken with the Carl Zeiss Binoculars gave such satisfaction that I am taking a new pair this year, as are several other members of the party.

Very truly yours,
J. S. Shackelford.

Very truly yours,
J. B. Shackelford.
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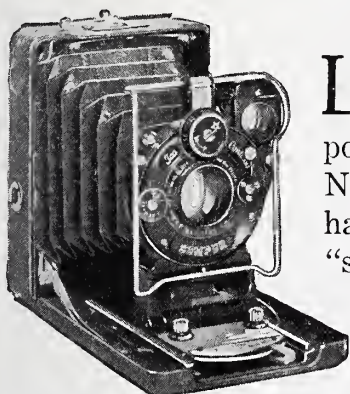
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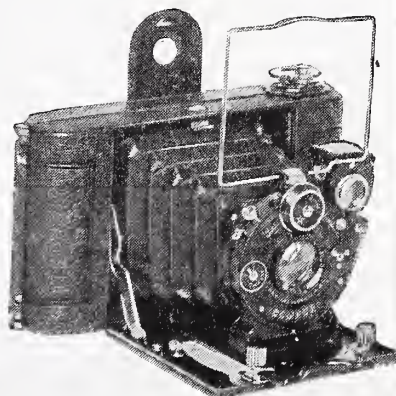
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CONTENTS FOR MAY 1925

Cover Picture—A Bowl of May Blossoms.....	H. Lancaster	
Frontispiece—York Minster.....	Ranald Rigby	
Ranald Rigby and His Work (Illustrated).....		217
Motion Picture Making by the Amateur.....	Sigismund Blumann	222
Travel and Camera in Italy (Illustrated).....	H. D'Arcy Power, M.D.	228
Verses: Chanson Printemps (Illustrated).....	Sigismund Blumann	231
Photography in the Service of Astronomy (Illustrated).....	C. B. Neblette	232
Is This the Universal Developer?.....	S. B.	238
Falk: A Departed Master (Illustrated).....	Walter Scott Shinn	240
Taking Pictures in the Pinnacles National Monument (Illustrated).....	C. Ryker	241
The Winning Prints: May Competition.....		246
Editorial: The Month of May.....		248
A Correction and an Apology.		
The May Competition and List of Competitors.....		249
Association News: The P. A. of A.....		250
Pacific International News		252
Photo Finishers' Association		253
Chit Chat		254
A Photographic Digest.....	Edited by H. D'Arcy Power, M.D.	257
Pinacryptol As a Desensitizer. Flashlight Photography Under Water.		
A Cool Darkroom in Tropical Weather. Three Bromoil Hints.		
The Amateur and His Troubles.....	Conducted by S. B.	258
Warm Tones in Development. Hypo Eliminators. A Quick Dryer for		
Negatives. Home Sensitized Paper. A Photographic Kink. Stipple		
Effect on Prints. To Avoid Amidol Stains on Fingers. A Hint on the		
Use of Bromide.		
Club News and Notes.....		260
Notes and Comments		262
Our Book Shelves		263
The Tilney Course in Art Culture. Photography and Its Mysteries.		
Penrose's Annual. Two New Books from Boston. The California Library		
Plan. Telephotography.		

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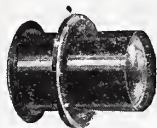
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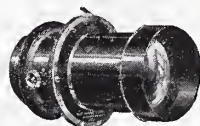
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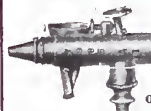


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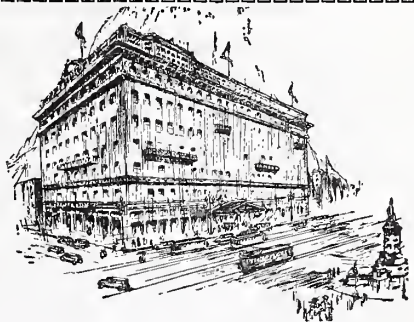
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Aerial Photography

The third of the series of C. B. Neblette's articles constituting his campaign for Photography as a Subject For Universities and Technical Colleges. Mr. Neblette has aroused unusual interest and we have received comment from sources outside of photographic circles upon these pages.

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Mr. George Frederick Belden is a traveler who sees the interesting thing wherever it exists. He recently returned from a trip through the canal and what he caught on the wing with his "Ica-Kinamo" is amusingly told and illustrated in a novel way by films, cuttings of which will be reproduced from the original movie reels.

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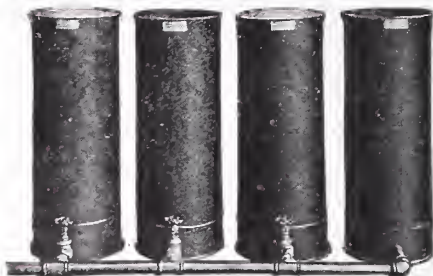
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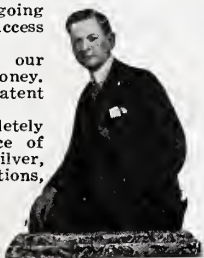
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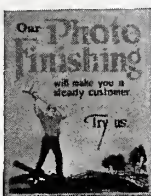
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2. We cannot undertake to return prints under any circumstances. Prints receiving no award shall not be reproduced nor used in any way but shall be destroyed.
3. Winning prints shall be published and full credit given. These to be kept in a collection to be judged at the end of each year.
4. Judges to be selected by Camera Craft and their judgment to be irrevocable. We shall pick men who are not susceptible to fear or favor. We stake our quarter century integrity on the fairness of any proposition to which we put our name.
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6. NAME AND ADDRESS, CLEARLY AND LEGIBLY WRITTEN ON THE BACK OF EACH PRINT SO THAT WE MAY KNOW WHERE TO SEND THE AWARDS.
7. Prints must be unmounted, and be on white stock untinted and uncolored: No fancy borders: Just the picture.
8. All entries close on the Tenth of the preceding month.
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RANALD RIGBY
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A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

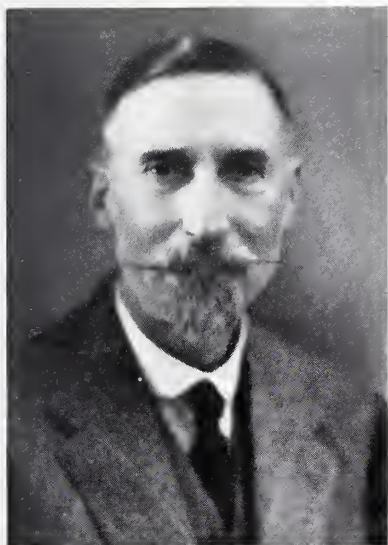
VOL. XXXII

MAY, 1925

No. 5

Ranald Rigby and His Work

Illustrated by Reproductions from the Rigby Prints



RANALD RIGBY

Photograph by Ralph Jones
St. Annes-on-Sea, England

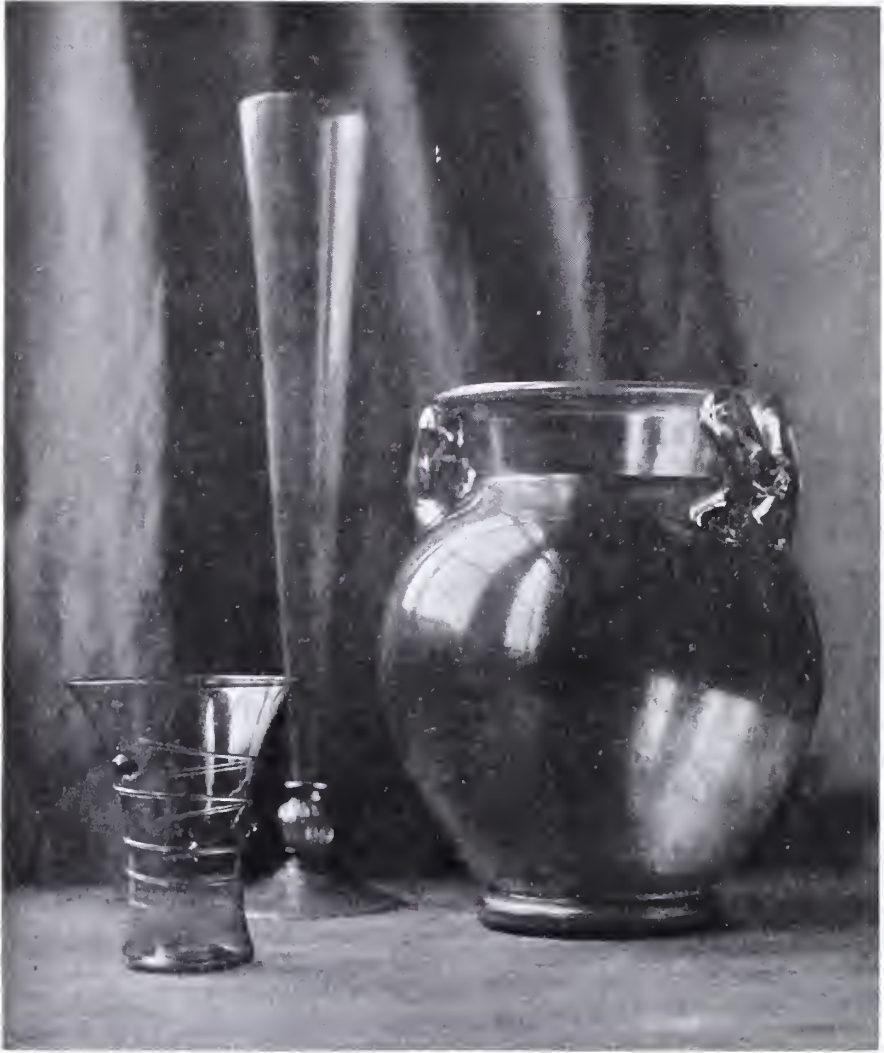
Our One Man Show this month brings to our readers a wealth of pictorial material that will further tie their affections to the English enthusiasts who, in their solidly conservative way, preserve the best traditions of art and photography. Among them, none has better united art and photography than Ranald Rigby, a busy man who finds the leisure hours to better the world with his creative faculties.

It has been our policy to carefully abstain and determinedly resist entering into hair-splitting analyses of pictures that carry their own meaning, the beauty of which needs no extolling, and the merit of which lies not in the lens used, the means of production, nor the apertures or length of exposures. With every detail duplicated in the hands of the less gifted, pictures might not result: So why the customary harrowing data?

The pictures are before you. That you may know something of the man who made them we print information given at our request. Could we reproduce the several personal letters we have received from Mr. Rigby the reader might form an even higher estimate of his geniality. In that he is another of our British friends we rejoice and are proud.

In Reply to our Questions

I have been interested in Photography for many years, but in 1915 I joined the Manchester Amateur Photographic Society of Manchester and became more interested still, in fact the following year I was elected to the Council. In 1919, I joined the Royal Photographic Society and in 1922 was elected a Fellow.



GLASS

RANALD RIGBY

I have specialized in lantern slides for which I have received many plaques, medals and certificates, and in the Amateur Photographic Annual Lantern Slide Competition, which is the largest of its kind in the country, I have received several silver plaques and many certificates.

I have also done a fair amount of color photography and have had examples exhibited at the Royal P. S. exhibition for several years. In 1922, when Mr. Solomon J. Solomon, R. A., opened the Royal Exhibition he spoke of my three flower studies in the window against the light. I have also the Birmingham Society's silver medal for one of these, viz. "A Study of Poppies."

I have been a member of the Manchester Microscopical Society for many years and I have taken photomicrographs, which have been accepted



SAND DUNES

RANALD RIGBY

and hung at the Royal Exhibition for several years running. This year I had two in, one of them being reproduced on page 482 in the Royal Journal, October Exhibition Number, but the reduction from 25 to 4 diameters has lost the beauty and delicacy of the original.

I had a picture of a polar bear (recently taken) at the R. P. S. exhibition, 1924. It also won second prize last month at the Glasgow Exhibition in the natural history and scientific section.

As regards pictorial work you can judge for yourself.

The Amateur Photographer asked me to write an article on still life and reproduced several of my prints in the November 21st, 1923, issue. They also reproduced the Gateway St. Johns in the November 7th, 1923, issue, but this came out rather dark.

Camera Craft, while a home friend, is very remote as a physical actuality and I shall not be able to see proof but knowing its standards from what they have achieved in the past my mind is at ease and I expect nothing but pleasure.

"York Minister" was accepted and received H. M. at New Westminster. "Peterborough Cathedral" was accepted at New Westminster B. C.



MY LADY'S PLEASAUNCE

RANALD RIGBY

"Glass" was exhibited R. P. S.; also London Salon. "Old Pewter" was exhibited London Salon. It also was exhibited at Paris Salon. "My Lady's Pleasaunce" was exhibited London Salon, and at Paris XIX Salon. "Gateway St. Johns, Oxford," was exhibited at the London Salon. "Margery" was awarded the plaque for the best picture of the year in the Lancashire and Cheshire Photographic Societies' Annual Competition.

The others like "Sand Dunes" have been exhibited in many English exhibitions.

I generally use a one-quarter plate Reflex Camera and soften my pictures during enlarging. The papers I prefer are of the chloro-bromide type such as Kodura, Verona, Vitigas de Luxe. Occasionally Transfertotype which I usually use on Vellum, and I make a point of using the longest focus lens I can on the subject being taken. The plates I prefer are the Antiscreen type and also Panchromatics usually developed with Pyrosoda.

The data and minutae are given, not because I harbor any illusions as to using superior methods or of being more than ordinarily discerning but because I feel the reader gains more—if anything—from how I work than from whom I am, where I live, or how I look. In fact the portrait sent was posted upon the editor's insistence that his clientele liked to meet



AN OLD WORLD VILLAGE

RANALD RIGBY

the contributor and the picture-maker face to face. That is rather an unfair advantage since the writer cannot hope to see his readers.

In fancy, howbeit, all of us who make pictorial prints for the love of it and to exhibit, have illusions and one of them is that we shall be liked by our fellows: The context of such an illusion necessarily is that we like them. Which context reads aptly into the text in my case for I do enjoy my audience, always.

So I am hoping the reader will indulge me in the prose of this article—which is not an article at all, but a series of answers to questions asked. It is to be hoped no impression of egotism or conceit shall be conveyed by the frequent first person singular number. It is difficult to comply with an editor's request to write about one's self without resorting to the I. As a matter of fact most of the pictorialists known to me are far less interested in themselves than in the work. It is big enough to swallow the ego.



A RIVER VIEW
ON THE THAMES

Illustrating
RANALD RIGBY AND HIS WORK

Motion Picture Making by the Amateur

By Sigismund Blumann

To the pleasure one derives from the pursuit of a hobby is always to be added the progressive incentives of novelty and surprise. The progress of invention should cease if the public did not encourage its innovations with avid patronage. The trait in humanity that welcomes new things impels civilization on its onward course.

When photography was in its infancy it was a rage. When it settled into an accepted, every day fact, along came Mr. Eastman and made his millions, not out of photography but by the introduction of the roll film and the camera to use it. Motion pictures found an immediate success based on human curiosity. The radio invaded a million homes over-night, one might say.

The lasting quality of every vocation and avocation, however, must depend on its usefulness and innate merit. Photography, motion pictures and radio shall endure because they are good, conducive of good, of pleasure, and of profit. Lacking these qualities they had been a passing fancy and should now be mere items in the annals of the past.

As an amateur pursuit photography owes its perennial vogue, one may say its continual vogue, to a peculiar quality that is found in its creative, artistic, available, and to a degree easily-acquired-skill, nature: And to the fact that it is withal a graphic record-maker of history whether of the nation or the family, of biography, and of sentiment. The pictorialists' art which covers the walls of numerous salons, no more than the parents' pride in their offspring, the desire to remember the old home and to show absent ones the new residence, the snap shot of a favorite place, or of a happy hour and what it brought, keep the camera still as the favorite toy of toys. The golf sticks and the tennis rackets, the baseball, are fine for an hour but they do not last. We grow into and out of games but photography grows upon us and somehow possesses us to the last.

But there come spells of lassitude: Waning interest for a time due to an advancement and proficiency that begets surfeit and then a new camera, or lens, or different papers, developers, or processes come to the rescue and revive the ardor that has given and gives again a pleasure in life and its pursuits. Along this line of thought we arrive at the possibility of your having overfed yourself with pictures of everyone you know, everything you've seen, and will assume you have put the old camera on the shelf pending the revival of which we speak. One day you see a fellow on the street cranking a machine no bigger than one of the leather boxes in which the girl of the day carries her lip-stick, rouge, and other paraphernalia of beauty—smaller than one of these, and you note from the fact that there is a lens and that the operator is intently looking through a finder, that the device is a moving picture outfit. If this happen at a moment of susceptibility you will be bitten. Inoculated on the instant you are permanently inoculated and photography gets a new and intense interest for you.

Under such circumstances this article is for you.

Motion pictures for amateurs is the newest thing in photography. In the broad, moving pictures are an old story by now, but facilities at your command to make them for yourself with a small, light, portable, almost fool-proof invention that you may carry on a strap over your shoulder—these are new things and new opportunities. The possibilities are new. They open up vistas to your contemplation, and intrigue, and when you arrive at actual ownership and use, wide fields of unthought-of originality lie before you. You are a greater photographic nut than ever, and glad to be just that.

If you be a man of family you will want to put into lasting form a vision of the wife and the kiddies, not frozen to the expression of the moment of snapping a shutter, but moving as with life, responsive to the changing moods and lights that play about them. You will very much want to have for the pensive pleasures of later life the particular grace of the baby as she reached out her arms to come to you.

As a scientist, sportsman, nature-lover, you will put the motion picture camera to a special use. Every insect, animal, plant, the scudding

CAMERA CRAFT

cloud, the flowing stream, will tempt you to unreele a few hundred feet for future hundreds of happy hours. Or the ball game, the specially brilliant play of your college team may find itself caught and fixed for posterity.

Working with your little camera you will find it anything but a mere toy. It does what is expected of it, efficiently, completely. It takes moving pictures which when projected later are as clear and clean as any you see at the theaters. Finding which you probably bethink you of business uses and in time give your advertising man some real things to put snap into your copy. Perhaps you are an architect—but why catalog the uses? Whatever a motion picture camera can do you will soon find and utilize for yourself.

Several of the manufacturers also make projecting apparatus so that the films may be thrown on the screen and be properly viewed. One firm is to the fore with a complete line of devices for developing, reeling and rewinding, projecting, and to all of this adds a library service by which reels made by professionals may be rented for home use, so making the lantern by that much more interesting and useful. The last Kodascope Motion Picture Library Catalog we received listed reels numbering into the three thousand all of which are for hire.

Be it known at the outset that there are on the market at this time several sorts of machines for taking; one variety using a standard size film, the same as the professional studios, another the 16-millimeter size. Much is claimed for each with justice for both. The standard is in use for a reason, some say. The time is near when even the professionals will use the 16 size say others. It behooves the prospective buyer to see all and decide for himself after listening, watching, and if possible, trying. The final choice should be governed largely by the purpose to which the thing is to be put and by a matter of taste as to shape and design. A warning as to price: While cheapness seldom goes with superiority, it by no means follows that all things are better for being costly. Merit is inherent. A good thing is good quite apart from its price and being good is worth what is asked for it.

Fortunately we can conscientiously say that the photographic merchandise on the market, in this as in other lines, is remarkably reliable and that naturally graded betterness or not-so-goodness which will impress its existence on users is a matter of personal taste and idiosyncrasy.

And so we come to the consideration of definite things and specific instruments. We take them up alphabetically by makers names so that no suspicion of favor or prejudice may carry over. We have not limited the consideration to our advertisers but have picked the makes we see in the shops and which are available in almost every city and town. The text of *Camera Craft* is as free from commercialism as we know how to make it and the business department independent of the editorial. If at times, here and elsewhere, we seem to be liberal in praise, be it considered that what we cannot recommend we do not admit to our pages.

The Bell and Howell Filmo

The firm making this machine states that they have manufactured more than 95 per cent of the motion picture apparatus used in making feature productions in the United States. They should know how to make a good machine; and they do. The Filmo is a comfortable handful. It is all to the purpose intended, with individual features. It uses the 16 mm. film and its crank motion is automatic, being normally adjusted to sixteen exposures to the second. This speed may be slowed at will or adjusted to single exposures but greater speeds must be made at the factory. The magazine takes fifty or 100-foot spools procurable at any dealer and is daylight loading.

The especial claim of absolute synchronism of all parts and that the view finder gives you on the film just what your eye sees is borne out by the facts.

The particular merit of motor driven cranking is that one may take without a tripod, and having no handwork to do, can devote the entire attention to the making of the picture. The shape of the camera is tempting and very novel. Its lightness and compactness make it portable to the limit and it offers a companionable sidearm in the hunting trip for pictures as well as for home use.

The Eastman Ciné-Kodak

To speak of the Ciné-Kodak without speaking of all the service and related equipment would be like telling that the Kodak is a camera and omit its features. Taking the moving picture is but part of the process and for the beginner the Eastman house has always provided the "We do the rest." Then, the reel having been exposed and finished it must be shown, and for this purpose has been created the Kodascope which is as complete a projector as from which the greatest features were ever thrown upon the screen.

Our subject does not go into these things. It must be confined to the taking and so we shall look at the Ciné-Kodak.

The camera is squarer than others, compact and made of Aluminum. It may be had as hand-cranked or as motor driven but only in one size and style. The motor is not spring actuated but derives its power from a tiny motor and an equally tiny storage battery. This power plant is a separate unit, an attachment, and not inbuilt though quite as united to the whole as if it were an integral part.

The 16 film is the one used but the Ciné-Kodak film is not an ordinary negative material. It is made to be developed and subjected to the reversal process, whereby the negative is made into a positive and on drying is ready to screen. The claim being that the loss entailed by duplication is eliminated. Every fine detail is retained since the actual exposure is the one thrown on the sheet. Also the material is safe as to fire risk and danger.

The capacity is for 100 feet, though fifty-foot reels may be bought and can be used, the shorter being preferable when briefer subjects are

CAMERA CRAFT

shot. One can proceed to have the reel finished without having to wait till an entire 100 feet have been consumed. A feature of the Eastman system is that the cost of the film covers its entire finishing and delivery to the patron, ready for showing.

Everyone familiar with photography and things photographic would expect that when Eastman enters the field nothing is left to want or wish for, and this is the fact in the moving picture field.

The Ica Kinamo

The makers claim they have the most compact machine on the market using standard size or individual stills on motion picture film, at choice. Certainly the Ica workmanship is something to respect and admire. In our own hands it felt a tiny thing, indeed, but there is, withal, a rugged, rigid feel to it that inspires confidence.

At present there are two sizes obtainable, both hand cranked—model A for fifty feet of film, and model B for eighty feet. As a given speed is imperative for best results irrespective of the instrument used, the different condition of light and subject are compensated for by matters of diaphragm and distance scale. The cranking speed is two turns per second. By a simple change in the crank adjustment it is possible to make stills and each turn gives a single exposure.

Should a scene terminate before the full length of the reel has been used one need only press a button to make a dent in the film thus indicating the end of the scene. The amount of negative material consumed is shown by an indicator at the side of the camera. This film is in the familiar daylight loading magazine and one may go afield armed with a thousand feet without hardship.

There is in prospect a motor actuated Ica Kinamo which will, no doubt, be welcomed by many, but after all the skilled operator will always want to make his movie according to what he shall get on the screen. The convenience of automatic cranking is offset by the lack of power to control the motion.

The Ica produces a negative film from which, subsequently, positives are made. What extra labor is entailed by the double operation of printing from the master film is more than repaid to the amateur who enjoys doing it all himself, since he has no reversal to study and need not send his films to central points for completion.

A point that is stressed by the makers is that an owner of the Kinamo may load as many magazines as he possesses in advance of going afield and is thus prepared for whatever opportunities may come. The operation of changing films in this manner may be carried on in daylight and takes less than a minute of time.

The Sept Kino

This, also, is a square built camera with the motor unit added to the side. The taking of movies or stills is optional. The film used is the standard size and a length of 161½ feet can be accommodated on the reel. The dimensions are almost startling, only 3 by 4 by 5 inches and weighing

C A M E R A C R A F T

four pounds. There is no optional cranking, the movement being produced by a spring actuated motor.

The instrument itself is of metal throughout and it is claimed by the makers that the parts are standardized, interchangeable and easily replaceable for that reason. These parts are so contrived as to permit of easy lubrication.

The film is a negative and from it positives must be made. Whether this is a merit or not we are not prepared to state, albeit the manufacturers affirm that a negative film lasts longer than one that has been subjected to reversal.

The Victor Cine Camera

This firm also lists a projecting lantern as a part of its outfit. The camera is, of course, purchased with or without any other mechanical addenda. The camera looks for all the world like the box cameras with which we are all familiar. Its body is die-cast aluminum, and the internal parts are so tempered, coated, or reinforced as to last a long time and stand much hard service.

All the adjustments essential are incorporated in this as in the higher priced machines. Cranking is by hand only. The film used in the Ciné-Kodak, which as we have seen is a 16-millimeter, reversal developed kind.

We have said that low cost should not be taken as in itself a factor but we can assert in this case that though the Victor is very much lower in cost than most moving picture machines, it will bear serious consideration by those to whom price must be a determining factor. It is an honestly constructed, highly efficient and reliable instrument.

DEDUCTIONS

This covers the field as we know it. If there be instruments that have been overlooked it is because we have not seen them in the shops and do not know of them. No purposeful slight has been intended. We are but striving to serve the readers.

As to choice—many reasons will suggest themselves as to why we cannot, and, if we could, why we should not offer such advice. Each instrument is beloved by its owners and each make has its peculiar good points. If we were put to it to choose for ourselves, we should certainly own one of each and get pleasure in playing with each in turn. Needless to say, neither we nor the readers are likely to indulge in such wholesale pleasures, so we leave choice and subsequent enthusiasm to each for himself.

We can affirm from experience that the sensation of seeing on the screen, moving as in life, what one has "taken" is such as to compensate for cost and trouble—little though these be compared to what is gotten. The effect is a new sensation and never cloys.



AMALFI SMILES UPON THE SEA AND THE SEA SMILES BACK

Travel and Camera in Italy

By H. D'Arcy Power, M. D.

Illustrated by Photographs by the Author

Beauty for its own sake is a glorious thing. In America it is the solace of the pictorialist, who has perforce to forego the elements that are to be found elsewhere, such as the interest of historical associations, that may go back to the beginnings of our civilization, the charm of humanity as seen in the simpler conditions of life, the element of curiosity when we encounter faces, costumes and manners new to our experience. When these are united and given pictorial expression we are conscious of an aesthetic joy that is the greater by reason of the combination, and it is just this union that is offered by Italy, and especially southern Italy. I have wandered fairly far afield. I know North America, north and south, east and west. I have rambled over most of Europe, outside Russia, and know it in that way which is only gained through tireless feet, or the invaluable "bike," and I imagined that I had experienced the last of thrills. But it was not so. At the end of October I left chilly mists and melancholy autumn woods, and turning south from the Black Forest arrived at Naples, and thence, passing in the twilight Vesuvius and Pompeii arrived at Vietri, on the Bay of Salerno. Here a carriage was awaiting me to complete the journey of over twenty miles to Amalfi. Under a clear sky and a full moon we traversed that wonderful road. The bay, bounded in the distance by vapory mountains, lay hundreds of feet below, and the road itself, rising and falling, winding and twisting, unrolled a continuous panorama of towering cliffs, terrifying, jagged and crowned with watch-tower,

CAMERA CRAFT

castle, or old monastery that sprang out from the shadows of still higher rock masses with weird effect. Then I knew that I had not exhausted the possibilities of travel, that there were beauties I had not seen or imagined, and that thrills were still possible. At midnight we arrived at Amalfi, "bathing its white feet" under the whitest moonlight in the bluest sea—still and silent—a dream in pale cream and indigo. The whole journey and its ending are never to be forgotten.

Why do I write of the Camera in Italy? Simply for this reason: Italy is over-run with tourists of all nationalities, but in particular with American visitors; the black paper of their film-packs litter the land; they fill the hotels, and thanks to national prosperity, plus the surplus value of the dollar, absorb all the attention of mine host and his satellites, to the disgust of less fortunate travelers; they bring prosperity to the photographic trade who develop their exposures, and almost invariably go home with nothing of value to show for their labor. That is why a few words may be useful. What is said of the American is also largely true of all tourists, but there are special elements in his mode of traveling that accentuate the chances of failure.

Italy is perhaps the richest pictorial field in the world; and for several reasons. It has a double coast line of very varied character, from the low shores of the Venetian littoral to the mighty cliffs of the Salerno, where the mountainous plateau of the interior falls hundreds of feet sheer into the sea, and for miles there is neither beach, nor entering canyon. The Apennines, and their spurs run the whole length of the peninsula in mountain forms of great beauty. Though Italy's forests have largely disappeared, trees are abundant and picturesque. The olive grows to a size, and a gnarled loveliness not to be suspected from the tree in its cultivated form. The stone pine and other natives impart a specific character to the scenery, and over all this terrestrial beauty is that wonderful atmosphere so like and yet so different to the skies of California. There is the same superabundant sunshine, the same blue firmament, but not a fixity of conditions. Storms gather in the mountains, and rain may come at any time, so that clouds are not formless masses of vapor, but celestial mountains and caves, seeming landscapes themselves. To what nature has given man has added, and that richly. The remains of the old civilization, though to be found everywhere by seeking for it, is not a marked feature of the scenery, except at a few places, but the middle-ages covered the land with watch towers and fortresses, and the church, a peaceable man's only refuge in that night of violence, outdid the prince and baron in creating mighty works that stand today, lessened in wealth, but not ruinous, visible emblems of the eternal in a prosaic and unstable age, a solace to thousands, and a joy to the artist. In Italy there is a union of the works of nature and man in an intimacy deeper than is met with in the rest of Europe and never found in America. Towns and villages fill in the gaps in the hills or crown their summits just as trees and forests complete and round out the bareness of the hills. A castle keep or watch tower or the long lines of a monastery are never excrescences but give dignity to the



AMALFI: HER BUILDINGS FILL THE BAY

ground they cover and from which they seem to have grown. Again, the architecture of public buildings and dwelling houses are remarkably alike for what they are and what they are not. The great structures of classic Rome demanded not only skill and taste but organizing ability of the highest order for their execution. All this degenerated or disappeared with the civilization of which it was the expression, but the forms in which for hundreds of years they had been expressed could not so readily pass away. The things we see form the pattern of our mind, and architecture is as full of survivals as our bodily frame, and so the round arch persisted and its powerful lines are seen and felt in public building, bridge, stable and barn. The atrium and peristyle are no more, but all kinds of buildings huddled round a central courtyard are reminiscent of the first, and innumerable colonnades suggest the second. Street fighting, prevalent for centuries, led to such close building that small towns and villages may bear a resemblance to Zuñi cliff dwellings. The passageways in most use from Atrani to Ravello run for blocks beneath as well as between the walls of the houses forming its sides. The same is true of many of the near-by townlets. There results an indescribable hotch-potch of private houses, shops, and open stalls, mixed with churches whose belfreys rise in all possible forms, and here and there a tower left over from the fighting past. There is no order, no design, but just as a beautiful meadow may result from flowers growing in the same disarray, so do these extraordinary assemblages blend into a whole that is not only lovely but most interesting. And then their inhabitants! Do not form your ideas of them from the colonies that make up the Italian sections of New York or San Francisco.

(To be concluded in our next issue.)

Chanson Printemps

By Sigismund Blumann

"Printemps chérie, ton visage charmant, mille fois sur les branches,
sourit dans les fleurs y réunies." Beauchamp.

Illustrations from Paintings by Theodore Wores
Photographed by Gabriel Moulin



The sun is trembling on the field,
 'Tis Spring once more,
The lazy drone of bees,
The whispering of the trees,
The splashing streams.
That breed sweet dreams,
The scent the budding wildflowers yield
 And all out-door
Is calling, calling me.

Down where the river smoothly flows
 'Tis Spring again,
The weeping willow dips
Light in the wave that slips
Between its leaves.
The cuckoo grieves
When evening comes and sunset glows.
 With sweet refrain
 'Tis calling, calling me.

The moon is pouring silver light,
 Because 'tis Spring,
In deluge on the meads:
The glimmering pathway leads
By curve and crook
Down to the brook
Where every ripple's diamond bright:
 And crickets sing
In calling, calling me.



Photography in the Service of Astronomy

Professor C. B. Neblette

Illustrated by the Author



The services of photography have been utilized by practically every branch of science, but in no line of scientific research has photography been of greater assistance than in astronomy. It is interesting to know that even before the details of the Daguerreotype process had been made public, Daguerre, acting upon a suggestion by the eminent astronomer Arago, had attempted to fix the image of the moon on his sensitive plate. Although unsuccessful, owing, it appears, to lack of the proper apparatus to prevent the movement of the moon during the long exposure required, the results were such as to encourage further research along this line, and two years later Dr. J. W. Draper,

who is also remembered as having been among the first to make portraits by the Daguerreotype process, successfully photographed the moon on a Daguerreotype plate, securing an image one inch in diameter. Still later, the sensitiveness of the Daguerreotype plate having been increased by the use of silver bromide, much better results were secured and in 1851 Dr. Bond exhibited at the London Exhibition of that year a Daguerreotype of the moon which was so perfect as to create a sensation, not only among the general public but also among astronomers. Two years later, after preliminary experiments had proved quite satisfactory, Warren de la Rue established the first observatory built especially for photographing the celestial bodies, from which time may be dated the serious application of photography to the problems of astronomical research.

The first attempts at solar photography were made in Paris in 1845 by MM. Foucault and Fizeau acting upon a suggestion of Arago. An unsuccessful attempt was made in 1851 to photograph the total eclipse of that year, but in 1857 Mr. Warren de la Rue made for the Royal Society an instrument especially designed for photographing the sun and termed the "photoheliograph." This consisted of a small telescope of approximately 50 inches focal length equipped with a holder carrying the sensitive plate and provision for making almost an instantaneous exposure, which is required in solar photography owing to the enormous intensity of the direct rays of the sun. Using this instrument the first pictures of the sun of any real

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A Portion of the Great Star Map many thousands of which exposures are required to cover the heavens. Plates like this enable the astronomer to, not only, determine the relative positions, but also to estimate the size and distance of the stars.

At Left: The Sun's Corona.

value to astronomers were made and a photographic record of the sun, suggested by Sir John Herschel, was begun at the Kew Observatory the following year and continued to be carried on for the next fourteen years, 1858-72.

Many of the photographs made in solar research have to do with the so-called "sunspots." These are without doubt the product of violent eruptions on the face of the sun; large quantities of gases, and possibly solid matter, being expelled forcibly in much the same way as the volcanic eruptions which occur on our own earth. The latter, however, as compared with those on the sun, are puny and insignificant for the former

often cover an area of from two to three hundred times that of the earth. The bodies of gas forming the sunspots move across the face of the sun with extreme rapidity which may amount in some cases to as much as two to three hundred miles per second. These sunspots are of interest to astronomers not only for the light which they throw on the state of matter on the sun, but also on account of their influence on, or coincidence with, variations in the magnetism of the earth. It has been established beyond doubt that there is some very close connection between sunspot activity and terrestrial magnetism, for the appearance of abnormally large sunspots is practically always accompanied by magnetic storms on the earth. Thus, for example, in 1882 there were two magnetic storms, one in April and another in November, and in each case there were great outbursts of sunspot activity. Ten years later an unusually large spot appeared on the disk of the sun and this was again accompanied by a magnetic storm. This spot left the disk of the sun for a time but returned and, although this time it was much smaller than before, a second magnetic storm was experienced. Thus there is evidently some close connection between sunspot activity and terrestrial magnetism although I believe that I am correct in stating that astronomers have not yet determined the precise nature of the connection which undoubtedly exists.

Another field of astronomy in which photography became of value quite early was in the investigation of the corona, that beautiful and evanescent halo around the sun which is visible only when the disk of the sun is obscured by some dark body as in a total eclipse. As the duration of totality during an eclipse is always short and never more than a few minutes during which time numerous changes take place, there is much to see and record and the eye and hand, however skilled, can delineate only a few of the more prominent features, while even these, produced as they are in haste in the hope of recording as many phases of the eclipse as possible, cannot be entirely relied upon. It seems therefore that here was a case ready-made for photography and astronomers were not slow to take advantage of it for such purposes. In 1860 the solar origin of the corona was first definitely proved from photographic plates and photographs made in 1868 and 1871 confirmed this conclusion.

Much later the corona was photographed by the cinematograph camera which records every step and every transformation during the whole period thus enabling astronomers to study over and over again at any future time the various stages in and the characteristic features of any particular corona. So invaluable as photography proved in the study of the corona that visual observations are now seldom made.

Some little progress was made in star photography and in photographing the planets in the earlier days of photography but not much was accomplished in this line until after the introduction of the dry plate which enabled astronomers to give the long exposures which are required to impress such faint objects on the sensitive plate. Nevertheless, some valuable work in this direction was done with wet collodion. Bond and Whip-

ple secured photographs of Castor and Vega on Daguerreotype plates in 1850 and Warren de la Rue made some excellent reproductions of the constellation of Pleides, but little was shown which could not be seen by the eye. Warren de la Rue also photographed the parallel zones of Jupiter, the surface of Mars, and the mysterious ring of Saturn, but in this field little of real value was accomplished until after the discovery of the dry plate.

In fact, astronomical photography, or astrography, as it is now termed, may be divided into two periods: (1) **the period of experimentation**, dating from 1839 to 1882 and (2) **the period of development**, dating from 1882 to the present time. Although much valuable work was accomplished in the first period, it was principally a period of experimentation, a searching-out of the fields in which photography might be profitably employed. Photography was applied during this period most notably for the investigation of the corona and to a lesser degree in solar research. The systematic mapping of the heavens, the cataloging of the stars, the photography of the planets, the comets, the variable stars, and the satellites, or moons, all remained to be undertaken during the second period when the dry plate with means of making exposures of any duration had become available.

The train of circumstances which led to the second period and the universal employment of photography in astronomy was the comet of 1882. Sir David Gill, then director of the Cape of Good Hope Observatory, was busily engaged in making a map of the heavens which would do for the southern heavens what had been already done for the northern by the **Durchmusterung** of the German astronomer Argelander. He invited a Mr. Allis to strap an ordinary camera to the telescope following the comet and some excellent pictures were obtained. Aside from the beautiful picture of the comet itself, however, the plates showed a vast number of stars in the background and the idea of employing this method for mapping the heavens suggested itself, and Sir David Gill set to work at once to carry the plan into effect. About the same time the Brothers Henry of France were engaged in a similar task and had come to that portion of the sky adjacent to the Milky Way where the number of stars seemed to make the project impossible. Learning of the success of Sir David Gill they likewise had recourse to photography and with considerable success. But the application of photography to such work had placed a new tool in the hands of astronomers and as experiment after experiment was made the value of the method and the extent to which it could be carried became increasingly evident. The work of mapping the heavens, however, was beyond the resources of a single observatory, even by this means, so at the International Congress held in Paris in 1887 a uniform plan was settled upon and the work divided among eighteen observatories situated in different parts of the world. Some of the observatories set about the work at once but others, handicapped by lack of funds, were not so fortunately placed and the map is not yet completed although much progress has been made and a great deal has been learned.

In the study of those mysterious visitors to our sphere, the comets, photography may be said to have opened for us an unsealed volume. In the case of such exceedingly faint objects as most comets, visual observation is exceedingly difficult and in many cases where such objects can be seen at all the smaller detail upon which so much often depends, escape the eye even when assisted by the most powerful telescopes. The cumulative effect of light on the photographic plate, however, enable such objects to be photographed in all their intricate detail however faint, provided sufficient exposure be given. For this reason photography has been largely employed for the discovery of comets and the determination of their courses.

There are numerous other small bodies whose detection is most difficult without recourse to photography. For example, there are known to be something like a hundred bodies revolving around the sun between Mars and Jupiter. Most of these are very small and faint and to positively identify one of these demands not only a knowledge of its general location at the time but even then it must be followed for some time in order that it may be definitely identified. To locate such objects photographically, however, one need only make two or more exposures at different times and from an examination of the plates its identity can be established from its movement in relation to that of the known stars which surround it. One way commonly employed in identifying such bodies is to make four exposures on the same plate so that the images of each separate star will form a tiny square. Upon examination of the plate some of these tiny squares will be found distorted, indicating a body whose movement differs from that of the stars surrounding it and a little further study enables it to be positively identified.

This same method is also employed for the location of and the determination of the orbits of satellites, or moons. The discovery of the single satellite of Neptune and the seventh and eighth moons of Jupiter by the Lick Observatory are instances of the value of photography for such investigations. Both of the latter are quite small, being approximately one hundred, and thirty-five miles in diameter and are so faint and at such a distance from Jupiter that they could never have been discovered except by photography.

Of the applications of spectro-photography to astronomy it is beyond the limits of our space to consider at any length. It is perhaps sufficient to say that by means of the spectroscope coupled with the photographic plate it has been possible to secure the spectra of a large number of the heavenly bodies and from these scientists have been able to deduce much of interest regarding the composition of the various celestial bodies and their state. We hope to consider this phase at greater length in one of the later articles of the series.

The reader must not make the mistake of considering our own earth, or even the sun, which is the center of our solar system, as the center or pivotal point of the universe. Photography has shown that the heavens

CAMERA CRAFT

are symmetrically arranged about the Milky Way which acts as a sort of backbone of the universe. Our own earth, our own solar system even, is only one of millions of similar systems which exist in immeasurable space. Virtually every star is a glowing sun, not unlike our own, and many of them are far larger and when we realize that many if not all of these have smaller bodies revolving around them in precisely the same manner that our own earth revolves around the sun, how insignificant, how inconsequential, does our own little earth and all that man has been able to accomplish seem in comparison to that with which it is surrounded. Lastly it is by no means impossible that other bodies in this vast space are inhabited as well as our own. Much has been said of recent years of the existence of human life on Mars and while that matter is not, and may never be settled, there is no valid reason why some of the bodies in this vast space may not be inhabited even though no other planet of our own system be. At any rate we are in the midst of a vast universe of life, extending on and on and on for incomprehensible distances in every direction. Everything in this vast panorama is in motion. Nothing is still.

There is every reason for believing that the bodies of this entire universe are in a state of continual change, although the periods required for the smallest change be thousands and thousands of years. Our sun is giving off energy at an enormous rate and we know from the law of the conservation of energy that such cannot go on forever and that the time must come when its energy will have been lost and it will be as cold as the moon is now. Furthermore, the disappearance of stars now and then and the occasional showers of meteors which visit the earth all go to show that continual disintegration is taking place in the universe beyond us. There are also evidences, however, that the reverse is taking place and that worlds are now in process of formation. Those gaseous clouds to which astronomers have given the name of nebulae are without doubt the forerunners of new bodies and new systems. Thus while there is on one hand constant breaking apart and disintegration, there is on the other a constant recombination and rebuilding. Great are the wonders which the Master has wrought in the works of this world.

Although we well understand that great distances separate us from even the nearest stars, few realize just how great are these immense spaces. The stellar distances are so great that it is impossible to express them in miles and astronomers have adopted the method of expressing such distances in **light-years**; a light year being the distance traveled by a ray of light in a year. Now the velocity of light has been very accurately determined and found to be about 185,000 **miles per second**, or sufficient to go around the earth more than seven times in a single second. As electricity travels at approximately the same rate as light, if it were possible to send a wireless message from here to the sun it would require eight minutes for transmission thru the intervening space. It could be sent to the moon in about one and one-half seconds. To reach the nearest star, however, would require between three and four years. After fifteen years

of traveling at the rate of 185,000 miles per second the message would have passed only seven or eight of the nearest stars and to reach the confines of the Milky Way, astronomers tell us, would require some three or four thousand years!

If all the stars were to be extinguished tonight no one on earth would be any wiser. Perhaps ten years from now astronomers would gravely announce that seven or eight stars had disappeared and would attempt to account for the same. A few years more and others would be gone, but it would be several thousand years before the stars would depart from that Milky Way which one can clearly see with his unaided eye on any bright night!

Little need he that reads the sky ask miracles of the Lord. He that would witness a miracle eloquent of the power of the Eternal, let him look at the sky. No miracle could speak so eloquently of the power, the majesty of the Being who in his wisdom has fashioned this. Around in their well-worn circles these countless numbers of bodies swing year after year, age after age, never at loss, never hurried, never interfering with one another, each living its own life and all bearing witness to the grandeur and power of Him who made them. The earth, perhaps our whole solar system, was created but yesterday in the life of the universe. Tomorrow it will pass, and although millions of years as we know them will have elapsed in the meantime, it will be put a page, a moment, in the Eternal Time.

Enough of human vanity. What though man gain the whole world? He has it not in his power to stop for one moment the movement of even the smallest of the countless spheres which live and have their being. He cannot stay for one moment the Eternal Time. The Being who in his wisdom fashioned all these things has decreed that it is so, and it is well.

Is This The Universal Developer?

S. B.

While experimenting with hydroxides as a remedy for under-exposures it occurred to me to try the solution with which I was working at the time on some old and thoroughly spoiled bromide paper. To my surprise there was no fog though no developer previously tried, however doped with bromide or iodide-cyanide succeeded in reclaiming it.

Further trials on plates, films, and bromide, chloride, and the bromochloride papers seemed to point to interesting possibilities. It really developed just so. The day's work seems to have achieved a developer that will give remarkably satisfying negatives and prints whether the exposure be many times over or under normal, and passable prints on otherwise wasted papers.

CAMERA CRAFT

It is presumptuous to make this as a positive claim since the thing has worked only in my own trials, so I beg that all who are enterprising enough to try for themselves, will write me just what their experiences may be.

I do not desire to know what the reader did not do which, from these directions, he is supposed to have done, what modifications he tried before trying the exact formula here given, or any abstractions as to the uselessness of trying so ridiculous a thing as a universal developer. I do beg that the result of every conscientious trial be told me, and if after honest experiment with the given proportions the correspondent has found better ways or different proportions, to tell me that and let me spread it to a waiting world.

The agent is the old, well-known, little used glycin. The alkali is sodium hydroxide, or potassium hydroxide. I used them interchangeably in the same amounts though this is against theory, and obtained identical results. Here is the formula:

Water	32 ounces
Sodium sulphite (anhydrous)	75 grains
Sodium or potassium hydroxide.....	240 "
Glycin	60 "

That is all there is to it. The above is complete and ready for correct exposure. For under-exposure dilute to fit the amount of under-exposure. It will work when diluted to five times its bulk.

For over-exposure add bromide in five-drop doses if you use the 10 per cent or in drop by drop if saturated. The developer will take an astounding amount of bromide without degrading the tone, though the black will be on the warm side always.

This developer will keep clear for days in an open tray, will develop more square inches to the ounce, and seems quite free from fog in every emergency. It even has a slight desentizing action, as I discovered when I inadvertently turned on the bromide light without fogging an Eastman Superspeed film. But of this I am not prepared to speak. The fact is merely mentioned in passing.

After working a half dozen 11 by 14 enlargements through I found the action slowed, so added an ounce of 10 per cent hydroxide solution and the energy was fully restored. In fact it should excite ridicule were I to tell how many prints came out of that thirty-two ounces. It worked with occasional addition of hydroxide solution till there was not enough liquid in the tray to properly swish over the print.

On negatives it brought results from normal, ten times over, and five times under exposure that permitted of making enlargements from each of so equal a quality as to permit saying they were identical.

I have not evolved the tank formula as yet but it would seem that with the latitude and susceptibility to dilution anyone can with a little trouble find out the time ratio to the dilution. Perhaps some of our readers will give us that.

Falk: A Departed Master

By Walter Scott Shinn



In the eighties and nineties theatrical photography occupied a place in the public mind that is not now realized by the younger generation in the craft.

Hundreds of thousands of cabinet photographs of footlight favorites were sold to the public at a quarter each. There was then incentive to make legitimate and attractive pictures and some few men had the way, a way that makes the average of theatrical photographs of the present day look uncertain and amateurish.

The acknowledged leader of that time was Benjamin Falk and the memory of his graceful, vivacious and sympathetic work is still cherished by those who were fortunate enough to know it intimately.

There came a day when "rotogravure sections" gave to the public

twenty pictures for a fifth the cost of one of the Falk pictures and the art languished and he, and the other half dozen big men, went into private portraiture.

His leadership as a maker of photographs, however, was not the only point on which his friends claim distinction for him. His interest in the profession was so constant and strong that no movement for the betterment of photographers but was accepted as an opportunity for service.

He gave months on end and he spent more money than any photographer in America in the matter of copyright. The present status of photography in the copyright act is largely the result of his work and those who were drafted into the job by his enthusiasm.

His cultured mind—few photographers have had the equal of his wide reading—and his sound and balanced judgment were always used when serious counsel was needed.

He was a generous man, generous in his judgments of others—and material things he loved to give.

He was a gentleman.

He passed away on the 19th of March, 1925.

God rest him.



Taking Pictures in the Pinnacles National Monument

By Harrison C. Ryker

Illustrated by the Author

In the Gabilan Range which divides the Salinas from the San Benito Valley,—a region of steep brush-covered slopes and deep cleft canyons, lies the Pinnacles National Monument, within whose few square miles of area are probably the most extensive and striking collections of fantastically carved cliffs, weirdly shaped stone spires, and boulder caves, to be found on the continent.

That this fascinating region is yet little known to Californians is attributable to two causes. First, the Pinnacles Monument has hitherto been inaccessible directly to motor traffic. Second, a mining corporation owns a few acres of land at the northwest corner of the park and has exploited a collection of rocks and caves thereon as **being** the National Monument itself,—at the expense of the rest of the region. The corporation, known as the Copper Mountain Mining Company has, through its lessee, Mrs. Rivers, for years advertised its rocks (among which is “La Machete,” the knife-edge boulder) as being in “the heart of the National Monument.” I quote from a circular put out by them last year.) Through various state touring bureaus and the newspapers this propaganda has been given out,—inno-



A SMALL BULL PINE, PLUTO'S TERRACE AND
THE SPANISH PALISADES



BEAR CREEK CAVES TRAIL SHOWING A VIEW
OF SUGAR LOAF ROCK

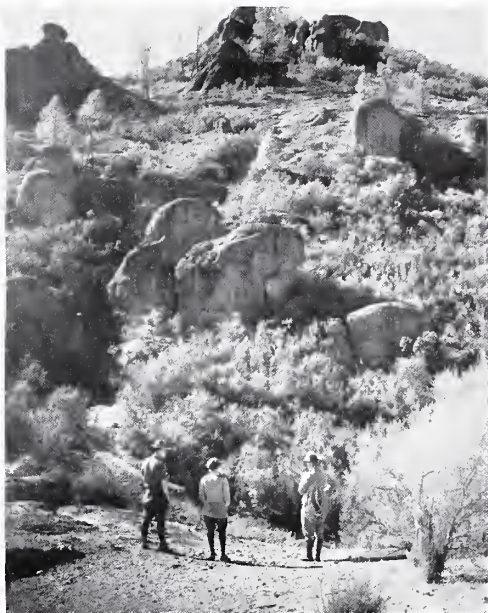
cently on the part of the publicity bureaus, and tourists have been thus induced to visit the place, under the delusion that they were to enter a National Playground, free to the public. But on arrival, they found that they had to pay fifty cents per capita to see the rocks, which were and are, in fact not within the Monument at all. Of course after a little of this sort of thing, newspapers and auto associations refused to recommend the trip any longer.

However, the scenery on this privately owned property, known popularly as Vancouver's Pinnacles, is nothing compared to the grandeurs and curiosities found within the park itself, and through the efforts of **H. A. Hermansen** and **V. A. Petersen**, homesteaders who carried out a bitterly fought and tireless war against the malignancy of the corporation's activities, the Pinnacles National Monument has at last come into its own, and the few acres containing "La Machete" is completely discredited.

The objection of inaccessibility was serious, but even this did not prevent nearly nine thousand people from visiting the park last year. At that time, the auto road ended a mile below the monument boundary. Visitors were forced to leave their machines and hike this last mile up the side of a dry and dreary gulch. This took the edge off the entire trip, especially for women. But San Benito County is awake to the situation and has constructed a spur road which connects the former auto road directly with the Monument. This road was completed December 16th, 1924, and now tourists may take their cars inside the park boundary line,—to the very base of the rock formations, where the interesting trail begins.



THE ELEPHANT AND THE GRIFFON



TRAIL OF BEAR CREEK GORGE

In addition to the improvements by the county, camping grounds within the monument are being improved, and for such purposes, the site is ideal. Overnight accommodations are to be built at the boundary line, and the public may avail itself of a complete tourist service by this Spring.

Since many readers of this magazine will no doubt visit The Pinnacles in the near future, a word or two regarding photography of these curious formations may not be out of place.

The variety and weirdness of the rock forms is endless. I have never known a region in which one could distinguish faces or figures in nearly every rock one looks at,—but this is literally true of the Pinnacles. “The Hoptoad” and “The Camel” are startlingly true to nature, while such formation as “The Spinx”, “Mr. Murphy”, “Andy Gump”, “Spark Plug”, “Mutt”, “The Mummy”, “Wolf Rock”, “The Elephant”, “The Griffin” and “The Clown” are a few of the many others.

The Pinnacles cannot be explored thoroughly in a day or even a week. Mr. Hermansen, the custodian, who has been on the ground for years, has not yet explored it completely. A few weeks ago the writer discovered a new set of boulder caves, together with some gigantic fissures, which no one, as far as is known, had ever before seen.

In regard to photographs: I will here give one piece of advice applicable to the whole region. Unless you are endowed with five legs, three hands and more patience than Job himself, DON'T lug a view camera along. I know, because I tried it,—and never will I forget my first two picture-taking excursions through those rocks and caverns. On the first trip, I

was led through caves and passages where I was forced to crawl on hands and knees,—then slide edgewise through cracks that would be the death of a fat person. In such a situation the view camera and outfit is, to say the least, an infernal nuisance. Then on the second trip, I was led up a castellated cliff over five hundred feet high,—our only foot and handholds being cracks in the rock wall. After transporting my professional paraphernalia up this precipice, my feelings on the subject were so intense that I was led to immediately purchase a smaller box. The instrument which I now use for such work is an Ica Ideal, 9x12 cm., fitted with a Carl Zeiss 2b Tessar and No. O Compur Shutter. This outfit is strong and compact, and its weight, together with plates and films for three dozen exposures, and tripod, is negligible.

I have found that panchromatic emulsions are almost a necessity. The rocks, where exposed to weather, are very rough, and either red, orange or black, due to various growths of moss or lichens upon them. Consequently the value of the light reflected from their surfaces is very low. Besides the difficulty of the rock subjects, the rest of the landscape demands a correct color-rendering. Hill slopes are covered with chemise brush, sage, and chaparral. In canyons and gullies are oaks, wild cherry, sycamores, manzanita, and bull-pines. The greens in each of these species differ from one another and thus lend a very pleasing touch to the scene. But a color blind emulsion will depict all of this as the same dead shade of gray, and the result is anything but happy.

There are also unusually great contrasts of light and shade, due partly to the topography of the area, and partly to the low reflecting power of the rock surfaces. A good rule for those using the ordinary roll-film cameras is to give at least twice the normal landscape exposure, except where there are no rock masses within one hundred yards.

I have been experimenting lately with the Agfa film pack and find that it yields very fine negatives when used in conjunction with the Wratten G Filter. For yellows, greens and blues, it seems to almost equal the panchromatic. Exposures and panchromatic film are through the G filter and the tube, for ordinary landscapes, with bright sunlight and fair proximity to rock formations, is one second at F 16 or F 22. For open landscapes, with rocks at a greater distance, 8 seconds at F 32. This is only a relative time and must be changed to suit varying conditions. The Agfa film pack, when used with G filter, takes an exposure of about four times that required for the panchromatic film or plate.

Camera friends wishing "shots" inside of the boulder caves, have their work cut out for them. Flashlight is essential in practically all cases, and the job of getting camera and flash equipment in through various cracks and tiny openings, is an adventure in itself. Focussing, if the ground glass is used, may be done on an electric torch. Of course the underground chambers are in total darkness. My usual procedure is to let a companion hold the electric light while standing where he will in the picture. He aims the light at the camera, and I focus on the bulb, using a flash in the close

CAMERA CRAFT

confines of some of these rock chambers is a good deal like setting off a charge of blasting powder in an oven. It sounds like a particularly active little corner of Hades, and you instinctively glance up at the rocks above in apprehension lest the terrific detonation displace the boulders and hurl them down upon your more or less innocent head.

Another item worthy of mention about the caves is that, after a half hour or so of wandering up and down, sideways and backward, through cracks and tunnels which twist and turn in every conceivable direction and plane, you are almost sure to have your sense of equilibrium considerably upset. Those who have ever "stunted" in an old "Hisso" with an Army pilot, back in War days, will know the feeling. It is similar to that you have when your airplane has done a barrel-roll, two vertical reverses, and ended up with eleven or twelve loops and a "tight spiral";—it seems not at all unnatural for the horizon to be spinning around on an axis like a pin-wheel. One experience of mine may elucidate further: We had discovered a new chamber in the "Upper Caves", and to reach it, had let ourselves down a narrow vertical tunnel shaft about sixty feet on a rope. At the end of the sixty feet a small rock ledge broke the fall. I set up the camera on this ledge, which was directly under the tunnel, in order to get a picture of two of my companions sliding down the rope. The rock on all sides was slippery as marble, due to water erosion and I had an awful time getting the tripod steadied, especially as the lens had to point almost directly upward.

Finally the box was focussed and pointed correctly,—but I had to hold one leg of the tripod to keep it from slipping down the smooth shaft wall. All of this was in pitch darkness. Then, after pouring some powder into the flash pan, I proceeded to get the picture. With one hand on the tripod, only the other was left with which to raise the flash gun and set it off. It was necessary also, somehow, some way, to open the shutter. Finally after much contortion and profanity, I was able not to only hold the gun aloft, but to pull the trigger -wire. The gun sent forth a rich juicy spark, —never a flash.



PLUTO'S PEAK AND PALISADES FROM CREST
OF PINNACLES



VIEW FROM HAWKINS' PEAK—CONDOR PEAK
PEAK ON RIGHT

CAMERA CRAFT



THE BEGGAR
Medalist and First Award
Camera Craft May Competition

Bromoil Transfer
JULIUS ASCHAUER
Vienna, Austria

CAMERA CRAFT

OUR COMPETITION FOR MAY

No Entry Blanks, No Formalities; Just write your name and address on the back of each print and mail in to reach us before the 10th of each preceding month. Every entrant will find his name printed under this heading as an acknowledgment of receipt. No prints returned, no letters.



Second Award

68
Contributors
199
Prints

Fourth Award

May Competition

1925

Fifth Award



Third Award

Second Award: H. KIRA
Seattle, Washington

Third Award: L. E. EDMONDSON
Mobile, Alabama

Fourth Award: P. SIMPSON
Milwaukee, Wisconsin

Fifth Award: DR. K. KOIKE
Seattle, Washington

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

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No. 5

THE MONTH OF MAY

We will assume that April showers have brought May flowers where each reader happens to be at this time of reading. The hills are green in California and in more easterly places have come from under their winter coverlets of white with an especial verdancy. The trees are riotous in color and the lowlands drowse in the early warmth of the reviving sun. Old earth in the distance seems dusted with an atmospheric purple pollen. To Poet or Lout and the multitude who are happily constituted between these extremes, Nature speaks somewhat, somehow.

Pictures! Beauty spots! Things seen in the past, new corners to find, and beauty waiting in divers places for our appreciation.

The camera has perhaps been neglected on a shelf or on the floor back of the closet door. Time to dust it off, have the shutter tuned, and load the plate-holders or insert fresh films.

The world is calling. Walks are often lonely, or irksome, or futile without an objective. The camera makes every lovely spot an objective. A hike becomes a series of adventures. Every exposure becomes not only a present pleasure but holds hours of happiness for the winter when inclement days shall keep us indoors. Dark days and stormy when we can print or enlarge within the protecting walls and the comfortable environments of home.

It is May. A time for the open road. The sun has not yet developed its too ardent mood and the grass has not turned to hay. May means much to poets and to those with nice perceptions, but it means more to the photographic enthusiast than to any. In the good things God gives to all mankind in May he adds a special measure for the camerist.

A Correction and an Apology

In our March editorial we named Tilney as an example of one who without a creative faculty had made many artists. This was unfortunately incorrect in every way excepting the point that Mr. Tilney has been the influence that has moved many an eminent pictorialist to success. As a matter of fact F. C. Tilney is one of England's outstanding painters. His first accepted pictures at the Royal Academy were hung thirty years ago. Few galleries in Europe have not been adorned with his pictures since and we are informed that two Tilney water colors and several oil paintings are in the possession of Mr. Kanst of Los Angeles.

In the confession of our ignorance we would ask indulgence on the score that not the lesser fame of Mr. Tilney but the greater lack of knowledge of the writer led to the mistake.

CAMERA CRAFT

The May Competition

Another month passed and our second jury convened with honor to themselves. Miss Kathleen Dougan, portrait artist; Mr. Ralph Young, creative photographic illustrator; Mr. Anson Herrick, pictorialist, were the judges and if our readers could have listened to the debate preceding every decision and the care to credit each competitor with every point that could possibly be allowed, these conscientious arbiters of the awards should get the highest commendation from the losers as well as the winners.

At this writing prints are coming in for the May competition, too late for entry. Why wait till the last minute? These pictures will be entered in the June registration.

The first award goes to Julius Aschauer of Vienna, and never was a medal awarded to a more decidedly deserving picture. "The Beggar" is a noble bromoil and received a full 100 points: The second award went to M. H. Kira, of Seattle, on a 76-point judgment; the third to L. E. Edmondson of Mobile, Alabama, for 73 points; the fourth to P. Simpson, Milwaukee, Wisconsin, for 62 points; and the fifth to Dr. K. Koike of Seattle for 49 points. The low percentages are due to the very high standard established by the best of the prints from which basis all others were judged. Dr. Koike contributed some beautiful work but the picture that won him fifth, though the best of those he sent was deficient in focal interest, somewhat over-diffused, and suffered somewhat on the score of composition.

The names of all whose prints were received and the number of prints from each follow. If your name does not appear your packet did not reach its destination or came too late. In the latter case it will appear next month.

The competition is growing and its existence is becoming known in foreign parts. The veriest tyro has a chance since many a simple little picture carries a pictorial value that puts it in a class above the labored efforts of a Salon winner. Whatever the results, you are being bettered by your courage since it offers you something definite for which to work and improve yourself photographically. Have no fear of being crowded by professionals—we shall watch to keep them out—or of Salon workers—they do not relish the clause which reads "NO PRINTS RETURNED." That was conceived for the especial purpose of keeping this competition out of the semi-professional class. We want the best workers and the beginner.

Contributors to Competition

Julius Aschauer	3	Dr. K. Koike.....	2
E. M. Betzer.....	1	H. Kira	3
Carl Ballard	1	Sid Kepford	1
E. J. Brown.....	1	James H. Kessell.....	3
William H. Boynton.....	1	Louis G. Kaufman.....	1
W. Bush	4	Richard Minter	1
R. A. Barber.....	12	George Marks	3
Dr. H. W. Barr.....	11	W. H. Moser	1
O. Bickerdike	1	Y. Morindga	2
Claude D. Bonham.....	1	Louis R. Murray.....	6
Otis T. Bartels.....	2	Marshall L. Murray.....	2
Arthur Biddell	6	Warren S. Morse.....	1
Mrs. E. Blackman.....	3	Wm. McClearie	2
Charles S. Carleton.....	1	Howard Nagashi	9
Julius Cindrich	3	F. L. Owen	5
E. W. Chapman.....	3	E. Price	1
Addison P. Center	4	Alex E. Piagel.....	1
J. J. Ching	1	Leo A. Reinke.....	3
Joseph W. Davis.....	3	Kosuka Simizu	1
F. C. Darragh.....	1	Don H. Slocum.....	3
J. E. Dow	4	P. Simpson	1
L. E. Edmondson.....	7	A. G. Stivers.....	6
Harry E. Emerson	9	Lieut. Commander Karl Smith.....	1
Wm. H. Finch	1	S. Smith	1
Mrs. Geraldine E. Fehly.....	2	Lieut. W. R. Taylor.....	2
W. L. Grey	1	K. F. Trunk	2
Fred C. Gorham.....	1	E. K. Tyler	7
Arthur O. Gardner	2	George Vincent	2
Earl Leonard Hood	4	E. K. Wilson	2
S. Hirano	5	T. M. Waumsley.....	1
C. M. Heaton.....	4	W. G. Warnick.....	5
Wm. R. Joyce.....	3	Miss Helen Willaume.....	4
Mrs. Terese A. Jenkins.....	3	Joseph Walgren.....	3
Harold Kesseler	1	R. M. Weller.....	1



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Commercial Exhibits at the National, Cleveland

With the publication of news items in the photographic magazines regarding the advance sale of floor space at the National Convention of the Photographers' Association of America, to be held at Cleveland July 27, 28, 29 and 30, comes the realization that Associations throughout the country should start getting their pictures ready for the competitive Commercial Exhibit.

Two handsome silver cups are offered by Camera Craft Magazine as prizes and they go permanently to the Associations having the best exhibits.

One cup is offered for award to an Association east of the Rocky Mountains and the second to the organization west of the Rockies having the best exhibit. Far Western participation in the work of the Commercial Section of the National is earnestly desired and it is believed that the offering of this second cup will bring out a representative collection of pictures from this section. Some of the Coast organizations have already begun the gathering of suitable subjects and with four months ahead in which to make the final selections, some really fine specimens are assured.

Any Association desiring to enter the competition should communicate immediately with Harry DeVine, Chairman Commercial Section, 118 St. Claire Ave., N. E., Cleveland, Ohio.

The Manufacturers' Bureau of the P. A. of A. from previous experience and a wisdom based thereon have found it expedient to withdraw the Beattie Maxima Light as a prize. The announcement had created a furor throughout the country, but the cash prizes substituted will appeal to all as freeing the situation from complications and offer something substan-

tially worthwhile in hand wherewith whatever is desired may be bought.

The prizes as now announced are \$75, \$50, and \$25.

43RD ANNUAL CONVENTION, P. A. of A. Cleveland, Ohio, July 27-31, 1925

We are glad of one thing—that there will be no limit to the number of accommodations available for members of the P. A. of A. who attend the Convention, whereas there is a limit to the number of regulation booths that can be occupied by the exhibitors. That limit is so close to exhaustion (only seven booths left and the Convention still sixteen weeks away) we can plainly see where emergency booths will have to be erected to take care of those who have not been foresighted enough to make their reservation early. The advance sale of space is our criterion as to the proportions to which the Annual Convention will develop and it sure does look as though Cleveland was going to witness a whopping big time.

The following is a list of the manufacturers and dealers who have reserved space, to date:

Albany Card & Mfg. Co., Ansco Photo-products Inc., Barston Co., Bausch & Lomb Optical Co., Beattie's Hollywood Hi-Lite Co., Blum's Photo Art Shop Inc., California Card Mfg. Co., The Chilcote Co., A. M. Collins Mfg. Co., G. Cramer Dry Plate Co., Defender Photo Supply Co., The Dodd Co., Eastman Kodak Co., Fowler & Slater Co., J. S. Graham Co. Inc., Gross Photo Supply Co., The Halldorson Co., The Haloid Co., Hammer Dry Plate Co., The Holliston Mills Inc., Ilex Optical Co., Japanese Water Color Co., Johnson Vent-lite Co., L. M. Johnson, The E. N. Lodge Co., Mallinckrodt Chemical Co., Medick-Barrows Co., National Lamp Works of Gen. Elec. Co., Pako Corporation, Photo-

CAMERA CRAFT

genic Machine Co., Sweet, Wallach & Co., Taprell, Loomis & Co., Wollensak Optical Company.

So much for the exhibitors. Now then, what are the members of the Association going to do to insure the success of the affair?

Two things are possible. First, attend the Convention. It's purely an educational opportunity with a little merriment thrown in to break the monotony of continuous study. Yes, "study" is the right word. Whether consciously or not, the serious-minded study the demonstrations, study the manufacturers' exhibits and study the picture exhibit just as earnestly as he applies his profession. And then when he returns home, he skims off the dross from his fund of information and applies the best practices to the advancement of Photography.

We mentioned a "picture exhibit." No convention would be complete without one and right there is the second thing for not only the members of the Association to support, but every photographer in the country—no, let's take in a little more territory; this exhibit is open to the world. Our Second Vice-President, John R. Snow, is asking at least three pictures from every photographer, to be placed in either the portrait, the commercial or the pictorial exhibit. This last classification has been given special consideration, as heretofore the pictorial prints have been mixed in with the other two groups, though belonging to neither. This year, a separate setting will be provided for the pictorials, consequently all packages should bear a caption designating the exhibit to which they belong. (It will assist the Judges, tremendously). Now, Mr. Photographer, do your part and have the picture exhibit at Cleveland a credit to the National Association.

Registrations for the P. A. of A. Summer School are coming right along with several of last year's students and some of two years' attendance already enrolled. The Trustees have announced that Mr. C. W. Howson of Minneapolis, Minn., will be the instructor during the commercial course which is scheduled for July 6th to 25th.

Mr. Howson's reputation has been pretty well established, in the central part of the

country, as a photographer of wide experience and a thorough understanding of the subject of commercial photography. With Director Towles' experience and Mr. Howson's ability, the advent of the commercial course is sure to meet the same success that greeted the first year of the portrait instruction. A copy of the prospectus with registration blank may be obtained by dropping the General Secretary a line.

All of which news is very interesting to us all but our mind reverts continually to that picture exhibit. The Northwest has always been active, as witnessed by the Traveling Loan Exhibit, in which the East has been more than sluggish in the past. We are hoping a spirit of emulation and enterprise may motivate the entire membership throughout the land and that something worthy of the Association and the occasion may come of that spirit.

The Summer School registrations show that we are functioning nobly. A notable registration is that of H. M. Atkins, who has attended for the previous two years and in sending in his check says "I have been to the school twice, having been more than repaid for the cost of the trip and time expended by the knowledge gained." The release of the prospectus has started things, just as we anticipated. That those who have attended in former years should come again is expected, but we are succeeding in selling to remote residents and in some cases to hitherto skeptics. The merits of the proposition are becoming known and the good done is spreading. May the heaven work.

THIS IS MAY
THE CONVENTION
IS IN JULY
ARE YOU
MAKING READY
NOW
TO GO IN JULY?

Don't be a last-minute lagger.
Make all your arrangements early.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The response to the first letter sent to the manufacturers was instantaneous and at this early date nearly all the space has been sold. The demand has been such as to cause some concern as to the possibility of making even the unusually large floor space suffice for the needs but this has been overcome by the accession of more room. The magnitude which this Western convention is assuming is truly exciting and everyone connected with the preliminary activities is keyed up to a high pitch of excitement.

Convention Manager Laurence Morton is walking sideways these days trying to keep up with the momentum given by his own early efforts and it is needless to say progress is being made in all lines.

The program while still in a tentative stage holds promises of many surprises. It will at least equal the best ever put on at any similar affair. The biggest men in the land seem more than favorably impressed with the notion of coming to California to talk, demonstrate and take part every way in the big show. When the announcements are made the list will be a sensation.

The main thing to keep in mind is to begin getting your prints ready and to give daily thought to your coming and bringing the family. San Francisco has made a reputation for hospitality and is on tenterhooks to prove to the photographers that she thinks well of the picture makers of the West. To whatever the Association offers the city has much to add.

It will be one great, glorious time. We want to get together and make new friends, renew old acquaintances, and cement anew old ones. Where can there be a better place, fitter occasion, or equally beautiful environment? There is but one word needed to fix on the resolution part of your mind—COME.

Oakland Meeting

Over fifty members and their wives attended the combined meetings of the San Francisco contingent and the Oakland group of the Photographers' Association of Northern California, with the Oakland Photographers' Club as hosts of the evening. Those who could not come missed a glorious evening. Interspersing the speeches were musical numbers by a competent orchestra and dancing passed the intervals between courses of the dinner.

Mr. Ford Samuel, President of the Oakland Photographers' Club, welcomed the gathering and turned the meeting over to Mr. Ralph Young, President of the Photographers of Northern California. Miss Ida M. Reed read the minutes of the previous meeting, followed by Miss Olga Dahl, who made a plea for members and gathered many more into the fold with her earnest and fervent appeal. The business procedure being dispensed with, Mr. Samuel once more assumed the chair and introduced Mr. E. C. Lyon, head of the Oakland Chamber of Commerce, who kept the audience in a continual roar of laughter. Mr. Ezra Decoto, beloved of his county, then gave an informal unaffected talk on friendships and their value as an asset in any business and showed how this association made for just such relationship.

Messrs. Derbfuss, Williams, Kelly, and Miss L'Estelle then performed a most entertaining burlesque that had been billed as a demonstration. It was indeed a demonstration but the audience made it such with their irrepressible laughter. Mr. Williams, though an unconvincing villain, was a most effective comedian, and Miss L'Estelle proved a charming ingenue. To see our own Derbfuss act the impetuous, harassed movie director was a farce in itself. Imagine Derb talking fast and harshly if you can.



Photo Finishers' Association of America

Paul Burgess, President.

F. W. Barta, Treasurer.

T. R. Phillips, Secretary, Washington, Iowa.

San Francisco Meeting

On the evening of Thursday, April 2, the members gathered at the Hotel Stewart and were entertained by a program that was voted the most agreeable so far. While this took the practical form of looking over last year's window displays and considering this year's copy for the same purpose, its very timeliness appealed to all present.

The Take a Picture Week activities are well under way. If photo finishers, dealers, and manufacturers all over the country were to make a concerted effort to nationalize Picture Week and pursued a campaign of publicity such as is being put over in the West much good should result to all concerned in the industry.

While the membership attendance at this meeting left much to be desired, the attendance of dealers was highly complimentary. Men familiar with the exigencies of business realize that association is the hope and potential of better conditions in the trade.

President Hansen officiated in his usual efficient way and the business was transacted promptly, without undue debate and useless oratory. The self-effacement and willingness to sacrifice personal interest attitude of the larger establishments for the purpose of greater good to the majority is one of the outstanding features of this as of many other affiliations of men in an industry.

Acting Secretary Leonhart is a live wire with a trenchant wit and his joshing kept the attendance in laughter. Whilst Treasurer Siller quietly goes about treasuring the funds and moving his new mansion, he finds time to touch the rock, Moseslike, and makes a stream of gold gush forth.

Northern California Division

The sixth meeting of the Northern California Division, Photo Finishers' Association of America, was called to order at

7 P. M., Thursday, April 2, 1925, in the East Room of the Hotel Stewart, San Francisco, when after partaking of a splendid meal, the meeting was open on the order of business by Mr. O. C. Hansen, President.

The principle topic of the evening was toward furthering the plans of "Take a Picture Week," scheduled from April 19th to 26th, inclusive.

The contract for the printing of ten thousand streamers, two thousand each of five different slogans, two colors, the mailing of same, including the cost of postage, was awarded Mr. Wolf. It was also decided to permit the Ansco Photoproducts Company and the Eastman Kodak Company to enclose one of their advertising streamers in the packet. Both companies offered their mailing lists and same were accepted.

Slogans accepted for streamers as follows:

"A picture is a million words. Say it with snapshots." "Wherever you go—take pictures." "You are missing a lot of fun—use a camera today." "Photograph the family." "Childhood pictures are priceless when kiddies grow up."

Aid from the following firms was pledged:

Northern California Division, P. F. A. of America, Eastman Kodak Company, Coffin Reddington Co., The Owl Drug Co. (member), Langley & Michaels, Bear Film Co. (member), Hirsch & Kaye (member) Ansco Photoproducts Co., Defender Co. (written request in mails), Photo Service Company, Cook & Cook (member), The Stirring Rod, Camera Craft (member), Platt Photo Supply Co. (member), Wm. Blewitt (member), A. H. Muhl (member), Howland & Dewey (member).

The next meeting was called for 7 P. M., Thursday, May 7th, Hotel Stewart, San Francisco.

CAMERA CRAFT

Life is either to be taken as you find it, which is often rotten, or to make it as you want it, which means work.

A Terrible Rumor

It is being bruited about in whispers most harrowing that our highly esteemed and greatly beloved president, Ralph Young, has taken to Greek classic dancing. A photograph of his august person attired in a fleecy cloud, nimbly toeing it skyward like a male terpsichore is passing from hand to hand. All interested members are invited to write to Mr. Young for a print. They may get one for the asking. We said "They may get."

A smart man is one who can ask himself all the hard questions, can think them out for himself, and give himself the answer.

Clarence G. Stearns, Almost Mayor of His City

If our Clarence Stearns didn't get the election—and he lost by less than 500—it is all against the community, whoever did win. We do not know his opponent but we do know him. As no better man can exist our conclusions are based on that knowledge.

He ran because of the insistence of a large number of citizens who felt his abilities were needed in the official position and well as he did run we are bold to affirm that if that bum leg hadn't hampered him he should have run, yes outrun, any candidate on earth. The crutch has given way to a cane, we are told, and when that cane is discarded and Stearns walks on an even basis once more, we hereby nominate him for Governor.

Many a cunning rogue is credited with being a smart fellow. Real smartness lies in making a success through absolutely honest means.

Our Cover Picture

H. Lancaster of Martinez is as young as the blossoms in the picture he has given us. His heart warms to young people, bright scenes, and pretty pictures.

How hospitable he can be is known to all of us who enjoyed the occasion when he acted the host in his home town. That he thinks well of us is proven by the fact that, knowing May calls for an appropriate cover, he made and sent us the very thing needed. Your enjoyment of the picture goes past Camera Craft to the man who conceived this bowl of blossoms for us, and through us, for you.

It may not be flattering but the fact remains that every dollar paid in salaries is allotted on this basis: 10 cents for the man, 90 cents for the results he is able to achieve.

Steadman Becomes a Californian

If there be anyone versed in things and men photographic who does not know Mr. F. Morris Steadman, or of him, or has not read his books and articles, we should like to meet him. Steadman has settled in Atascadero and from that garden spot proposes to make his lecture trips up and down the coast and across the continent in the old way. He is open to engagements from colleges and Camera Clubs for one or a series of lectures. His book, "A Critique of the Point Source Theory of Light Values," will soon be out. We give the title as expressive of wherewith it will deal. Its real name is to be learned when it appears.

When the best you can say of a fellow is that he is a fine fellow, he is the sort that will need a lot of helping.

A Visit from J. S. Norton

Mr. Norton of the Ansco Photoproducts Company, accompanied by Mr. Frothingham, also representing that company and Mr. Huffmeister, Pacific Coast Agent for the firm, called on us one afternoon and left too soon, through the exigencies of business. Mr. Norton is so full of enthusiasm, so sincerely sold on his goods, and so splendid a fellow all-round that we feel justified in felicitating Ansco on its personnel. We hope to see Mr. Frothingham often, as he stays in this city. Mr. Huffmeister we have long known and esteemed.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Pinacryptol as a Desensitizer

Some twelve months ago this Department reported on the value of Pinacryptol as a desensitizer, the claim being made that while as active as Phenosafranine, it was readily washed out of the film. Since then various complaints have reached me of unreliability after being in solution for a short while, and in a paper by A. Ninck in the *Revue Francaise de Photographie*, it is stated that it is destructive to the colors of autochromes.

Flashlight Photographs Under Water

According to "Popular Mechanics," flashlight photographs under water are now being made with the invention of a Japanese scientist. It is stated that mercury is drawn through a fine bore in a glass tube to serve as a lamp filament. When a low-voltage current is turned into it the heat explodes the fluid almost instantly, shattering the tube and producing a brilliant burst of light of short duration. It is used to take instantaneous pictures for the study of metal vibrations and for other purposes requiring an intense ray for a brief period. The rolling of model-ship hulls is also said to be clearly shown by photographs taken with the submerged light bulbs.

—B. J.

A Cool Darkroom in Tropical Weather

Mr. Archie Hanford, writing in the *British Journal of Photography*, tells of the difficulty of doing professional work in a darkroom where the temperature runs to the 80's, and taking a leaf from the book of experience, as shown by the keeping of water cool in Arabia, and also by our own well-known ojas (that is, by placing water in jars of unglazed earthenware, where sufficient water seeps through the pores to keep up a continuous surface evaporation, thus reducing the temperature by many degrees) he applied this principle to the cooling of the washing tanks by an arrangement of covering the sides with continuously water-soaked material.

Three Bromoil Hints Worth Knowing

Here are three hints, which through practice, I have found most reliable on bromoil work:

1. The ideal print for this process is one that is nowhere developed right through the coating to the paper support. In other words, it should have its deepest tone separated from the paper by a very thin film of unbleached, that is, untanned gelatine, so that if need be any ink put on can be entirely wiped off.

2. After development, as just indicated, the print should be thoroughly fixed in ten per cent hypo and then equally thoroughly well washed. As regards the commonly called bleaching or "toning" bath, the following is the formula which I have used with great success: Copper sulphate (crystal), 10 per cent solution, 170 minims. Potassium bromide, 10 per cent solution, 130 minims. Chromic acid, 1 per cent solution, 45 minims. Water to make a total $3\frac{1}{2}$ oz.

This bath, at a temperature of 60 to 65 degrees F., should bleach or "tan" a print in about three minutes. Another minute beyond this is, I find, advisable.

3. Fixing: After the bleaching operation the print has again to be well washed, and then may advisably be refixed in a ten per cent solution of hypo to which has been added one grain of potassium metabisulphite per one ounce of ten per cent hypo. Fix for five minutes and wash for fifteen minutes. The print may now be pigmented, or the print may be dried and rewetted for pigmenting at any convenient subsequent time.

As Bromoil is growing in popularity, day by day, these hints may supplement the experiences of workers in that process and help the novice to arrive more quickly at adeptness. There are things not written in books.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Warm Tones in the Development

It is seemingly unknown, forgotten, or neglected, the old trick of over-exposure and dilute developer method of getting warm tones. Try exposing four times what you find to be the normal time for a good print and develop in a solution which you have diluted to eight times its original volume.

Another way to over-expose as above and use the normal developer in which there has been dissolved citric acid in quantity sufficient to produce the degree of warmth desired. This gives anything from brown to red.

Some gas light papers lend themselves to modification as to color on the addition of common table salt to the developer, a saturated solution of pure chloride of sodium being made and added drop by drop till the effect is what is wanted.

Pyro is a splendid developer for bromide papers and is too little used. It gives a wonderful etching brown and if the worker be not niggardly in the matter of throwing away discolored solution and will use only fresh and clean liquids there is no danger of stained prints. All that is required to make a pyro plate developer serve for paper is to add a little more of the pyro and a few drops (to each ounce of solution) of yellow prussiate of potash, i. e. ferrocyanide of potassium.

Hypo Eliminators

Every once in awhile there appears in one photographic journal or another an article on the discovery of a new eliminator, or the complicated laboratory formulae of the action of eliminators. The end always seems to be a conclusion that these eliminators either do not eliminate or hasten elimination, or that they do but harm to the print. There is no doubt ever expressed that water, plenty of water, running water preferably, but failing that, frequent changes and handling over in trays, is the best as well as

the speediest eliminator of hypo after all.

A Quick Dryer for Negatives

This is as old as the electric fan itself. Build yourself a box about the size of a cracker box, cut a round hole at one end six or eight inches in diameter close to the bottom, and another of the same size near the top at the other end. Put your negative rack inside this box so that the plates are end to end from hole to hole, then direct an electric fan at one of the holes and in five minutes your plates will be dry. This device may be elaborated or enlarged to any degree of proportion, till it assumes the very efficient drying rooms of the large photo-finishing plants.

Home Sensitized Paper

Many a beginner has an awe of experimenting, in consideration of expense or the dangers that he fears lurk in chemicals. Let him try this boldly and be assured that it will neither hurt him nor make him poorer by more than a few cents. Of course, common sense will tell every reader that a chemical solution is compounded for a given purpose and that photographic solutions are not healthy as beverages.

Dissolve a piece of nitrate of silver about the size of a green pea, or the equivalent, in smaller grains, (cost about 3 cents) in a half ounce of distilled water. (cost about $\frac{1}{2}$ cent); when thoroughly dissolved add as much clear gum arabic as would make a lump the size of a hazel nut kernel. It will take overnight and frequent shaking the next day to make the gum dissolve.

Now take any good white paper and soak it in a solution of a teaspoon of table salt to the pint of water. As long as it takes to wet the sheet through will do. Hang up to dry. Put between strawboard in the dark for a few days to get the light out of the paper, then with a rubber-bound camel's-hair brush or

CAMERA CRAFT

a cotton batting swab gently and evenly coat the entire surface on one side or as much of it as you shall want to print upon. Print in the usual way in bright daylight but not in the sun till it assumes what seems like a somewhat over-printed look. Wash in clean water and fix in very dilute hypo—say one ounce hypo to fifty ounces water. The dilution doesn't matter much. If too strong the print will fade.

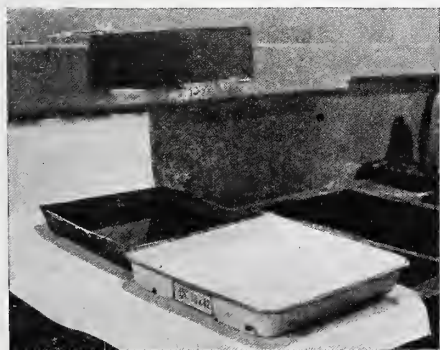
This will not give fine prints but it will serve as an introduction to a series of experiments and lead to a proficiency in making papers for yourself which will gladden your heart later.

A Photographic Kink By Charles C. Dimond

Being in immediate need of a photographic Developing Paper Safelight and unable to get one in less than two weeks from our jobber, I decided to make one.

Here is where "Mother Necessity" took a hand and aided me in constructing, if not an elaborate safelight, at least one that is efficient and useful.

This type of light if purchased would have cost \$5.50. This one cost me exactly seventy cents. Twenty-five cents for the electric socket, thirty-five cents for the globe and ten cents for a piece of lemon-yellow silk cloth. The only other article necessary being a wooden box with a slide lid. This particular box happened to be one that had contained Higgin's Ink, and the size was $3\frac{1}{2} \times 7 \times 9\frac{1}{2}$ inches.



The simplicity of construction is evident at a glance from the photo. I first mounted the electric socket directly over where my developing trays are generally placed. I next notched one end of the box to fit snugly over this socket, top down.

Be sure the end is notched opposite the end from which the slide is drawn. This is done in order that the electric globe may be accessible for replacement, if necessary. With a sharp knife, I next cut out a section of the lid large enough to afford good illumination; and finally glued the silk cloth across the slide opening. Placing the twenty-five watt globe in the socket and inserting the slide all was in readiness for printing.

I might add here that this light has been in daily use for a year with no replacement of the globe necessary, and, needless to say, I didn't purchase the factory made light.

Stipple Effect on Prints

When making prints larger than 5 by 7 or in enlarging try printing through the paper, that is, put the paper wrong side to the negative. Allow more time in exposing and be sure to reverse the negative or your picture will be wrong side to. On developing you will see a most pleasing stipple produced by the so-called grain of the paper. Or if you can get a sheet of really unspotted onion skin print as you always do excepting to put this thin paper between the negative and the sensitive emulsion side of the paper. To see if the onion skin will serve, hold it to the light and note if there be dark spots or streaks of opacity. If so, discard.

To Avoid Amidol Stains on Fingers

Photographie Moderne, a beautifully printed French magazine states that if the Amidol be dissolved in half the water to be used, and the sulphite in the other half, and the Amidol solution be then poured into the sulphite the resultant developer will not stain the fingers.

This is an interesting phenomena, if it works, and we should like to hear from readers who are curious enough to try it, as to their experiences.

A Hint on the Use of Bromide

Be stingy with your bromide in developing paper and fairly liberal with it in the development of your negatives. BUT! This refers to the average amateur whose negatives look as if they were overbaked, cooked all over and dense as mud. To the expert exposor (or the lucky one) whose negatives are crisp and show clear graduating to good densities this hint is not directed.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

May 15th to June 15th, 1925—Pictorial Photographers' of America, address John H. Kiem, Chairman, Art Center, 65 East 56th Street, New York City, New York. Closing date for reception of prints April 18th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

May 23d to July 25th, 1925. Northern Exhibition. To be held in Cartwright Memorial Hall, Bradford, England. Honorable Secretary, Walter Bartle, 48 Newport Road, Bradford. Closing date for receipt of prints April 30th.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon International de Fotografia, Principe 16, Madrid, Spain. Address the Honorable Secretary, H. H. Blacklock, 35 Russell Square, London, W. C. 1, England. Closing date August 14th.

Chicago Camera Club

This association of enthusiasts celebrated its twenty-first anniversary with its annual exhibition of pictorial photography—the celebration being not in the usual show but the especial emotions that animated every member. A sentence in the brochure at hand is worth quoting. "We believe that photography as a means of artistic expression is open to a greater number of people than most other methods, and is the broadest and most easily traveled road to artistic appreciation and accomplishment." An essay could not say more.

Of the salon itself we can say no more than that the names of the contributors bespeak merit and the titles of the prints are rich in sentiment. Some of the pictorialists who appear on the catalog are new to us and others we have not seen recently.

Japanese Camera Club of San Francisco

This new organization meets monthly on the twenty-second at 1639 Post Street, San Francisco, when and where each member brings two or three prints which are hung, discussed, and criticized. Each succeeding meeting is supposed to show an improvement in the work done and this progress or lack of progress is frankly commented upon for the good of each and all.

The second gathering was in February, and the third in March brought a resolution to hold a public exhibition at the club rooms in May. As our Japanese pictorialists are making an eminent place for themselves we may look forward to a worth-while show.

There are thirty-eight members already and the applications keep coming in. The spirit is exemplary and promises great things.

The Art Center, New York

Not only residents of America's largest metropolis but art lovers of the entire United States are keyed up to consummating the obtaining of the full amount of \$700,000 to be applied as an endowment fund. As this fund is strictly for the betterment of the people at large and for the cultural development of the nation we hope a million dollars may be gathered in short order. When the amount wanted is gotten there will be provided six public galleries where free exhibitions of the finest contemporary work in all the arts may be given. Photography, with her sisters, will achieve still greater dignity.

In the March issue of the Bulletin of the Art Center we would commend especially an advertisement of N. Courtney Owen. It offers a most artistic picture to catch and please the eye.

CAMERA CRAFT

California Camera Club

The great event in the future is that trip to the Yosemite and we feel that camerists in other parts of the country will be tempted to come West and join their fellow enthusiasts in this opportunity to see one of the world's wonders in such inspiring company.

The invitation begins with this paragraph, which having read, the reader is asked to write the Club Secretary for a copy of the entire prospectus. You do not have to be a member to join the party, but you will want to become one after you have gone and mingled.

Members and Friends—We invite you to be a member of our party, on this, our twenty-ninth, annual tour of Yosemite. During your entire stay in the valley you will be far removed from all care, worry and flurry. You will be constantly surrounded by a grandeur the magnificence of which cannot be conveyed to one's understanding by prose, poetry or picture. What could be more delightful than a tour with us in a region that so abounds in scenic magnificence as to be limitless in its variety and character? The tremendous volume of water that comes dashing from precipitous cliffs, and representative of the many famous waterfalls in the valley, together with the sheer granite walls, fashioned by nature into every conceivable shape and form, towering three and four thousand feet above the floor of the valley, is but a mere mention of the many and varied scenic wonders that await you.

Brooklyn Institute

Beginning March 16 there was hung at the Brooklyn Institute an exhibition of the work of the Pittsburgh Salon Group, which reflected the character of that group. O. C. Reiter was represented by prints of diverse subject and treatment, including several of his characteristic prints of Pittsburgh's industrial phases. David and Eleanor Craig showed an interesting still life with sunlight streaked across a table. J. Will Kellner sent "The White Kerchief," a character study of an old woman. N. S. Wooldridge showed a group of landscapes full of soft atmosphere, printed on blue and green carbon. W. C. and J. M. Jarrett had a group of

charming child studies and two landscapes, one a snowstorm, the other a lakeside bathed in sunlight. B. H. Chatto sent two excellent carbon prints, "Fairylane," a river overhung by trees and one unnamed scene of a farmhouse with heavy lowering clouds done in dark blue. P. F. Squier was represented by several large bromides among them "A Sombre Winter's Day," a snow scene, and "Finding Treasure in the Old Barn," showing two children in the sunlit doorway of a barn.—V. W. Zeig. had two large bromoils, "Drizzly Morning, North River," inked in green, and "Fish House, East Gloucester," in warm tones with nice water reflections.

The classes are concentrating their efforts on preparing prints for their annual exhibitions. Mr. Lorbe's classes will show their work the week beginning April 20 and Miss Lauffer's class will exhibit theirs beginning April 27.

The annual exhibition of the department will be held the week of May 11, with the formal opening on that night.

Pictorial Photographers of America

The seventy-fifth open monthly meeting of this body was held at the Art Center, New York City, on the evening of Monday, April 6, and a view was accorded those who attended of the work of the Chicago Camera Club, and the prints submitted in the monthly competition.

Mr. Martinius Anderson was the speaker of the evening. His subject, "Photographic Illustration from an Artist's Point of View," gave the pictorialists some new things to think about. As Mr. Anderson was erstwhile connected with the Lajaren-Hiller Studios and worked with the camera in the production of pictures he was able to speak with sympathy as well as authority.

September 14 to October 24 The Royal Photographic Society of Great Britain. Seventieth annual exhibition. The Honorable Secretary: Royal Photographic Society of Great Britain, 35 Russell Square, London W. C. 1, England.

Special Notice

Members and the public are invited to join the California Camera Club in an outing to the Feather River Region, June 19th to 28th.

Notes and Comment

The Physics of the Developed Photographic Image

In 1913 the Eastman Kodak Company founded its Research Laboratory to carry on to definite conclusions experiments in photography, its materials and processes. The results of these activities are published as they accrue in scientific and photographic journals and from time to time are collected in volumes of convenient size as a series of monographs.

The book which is named in the heading was printed a few months back but is now released to the public. It is edited by C. E. Kees and Elsie L. Garvin. All credit to them for their part and above all to the authors whose scientific modesty permits them to appear only in the parts of the entirety.

The subjects covered and the names of workers and authors of each is indexed as follows: No. 1, *The Silver Bromide Grain of Photographic Emulsions*, by A. P. H. Trivellie and S. E. Sheppard; No. 2, *Theory of Development*, by A. H. Nietz; No. 3, *Gelatin in Photography*, volume one by S. E. Sheppard; No. 4, *Aerial Haze and Its Effects on Photography from the Air*, by S. E. Sheppard, and the present volume by F. E. Ross.

We have no information as to how these may be obtained by the public but advise those sufficiently interested to write the Eastman Company for the ways and means of getting the set.

Thermo Development Card

The American Photographic Publishing Company has issued a chart that for completeness and usefulness reaches a very high point. It is one step further on the road toward that Mecca where chance has no place in development and we foresee the time when every professional work-room and many an amateur dark-room shall be found to have a copy of this device on its walls. Ten by fourteen inches, clearly printed and conveniently arranged. Price 35 cents.

Peerless Photo Colors

The Japanese Water Color Company is known around the globe and their Transparent Water Colors are used in America no more than in Europe, but the later production of Transparent Oil Paints with all the blending properties that have made the acquerelles famous are just beginning to get their deserved recognition.

A letter to the makers will bring literature which if carefully read should prove the equivalent of a course of study in photo coloring. A letter stating what the reader most desires to accomplish will bring just the information desired.

Burke and James' Novel Catalog

In its 1925 issue this old-established and dependable firm's catalog appears in a new shape, dressed in bright, deep orange covers, and up-to-the-minute typography. The larger size while somewhat awkward for filing with other catalogs has an advantage in that it will stick out in any pile of literature in which it may be placed and will therefore find itself when wanted.

The outstanding merchandise novelties on its pages are the Peerless Film and several more of those novelties for which Burke and James have always been noted. We note also that they are jobbing in a large way in Haloid products.

Wide World Picture Exchange

This is an International Association of men and women in all parts of the world organized for the interchange not only of photographic prints but all sorts of pictures, souvenirs, stamps, and general correspondence. In its wider scope it differs from the I. P. A. which is devoted to things photographic only and so far has limited its activities to this country.

Mr. Walter Johnson, whose advertisement appears elsewhere in this issue is the Director and a request to him will bring the prospectus and application blank with such further information as may be desired.

Our Book Shelves

The Tilney Courses in Art Culture

In this magazine and others there has appeared at various times an advertisement setting forth what one F. C. Tilney proposed to put into the heads of aspiring artists: A course in the form of ready made understanding and appreciation of art. We passed the thing with a subconscious disdain. In which we were one of a common herd.

F. C. Tilney has contributed much to the literature of better photography, and we have read most of what he has written with interest and profit, but that he should presume to teach us was intolerable. We assumed the general attitude expressed in the phrase "He can't teach me nothing". This being not only true of any who so ungrammatically states the fact but which may with equal truth be otherwise expressed thus: "I cannot be taught anything".

Well, Mr. Tilney, moved by some inspiration of kindness and the crying need of the writer, sent us six booklets comprising the set to a complete course in the understanding and appreciation of Art and after the first cursory, and resentful reading we settled down to a careful study of the text. Now, here, and to all who read we would confess that we have not only learned much that we never knew, but have been led to better understanding of a number of things which we thought we knew well.

It is not always easy, sometimes impossible to accept the Tilney assumptions. One will disagree sometimes with his deductions. There can be no doubt of his pedagogic ability, his complete knowledge of his subjects, and the potency of what he imparts. He attempts much but not too much. A careful student may learn from these lessons how to know why a great picture is great. No attempt is made to teach him how to make great pictures. Tilney, wisely, does not arrogate the prerogatives of God.

If praise must impress some suspicious souls as advertising, let these words serve that purpose. These pages are reserved for commendations and only such things as are deserving shall be noted hereon. We want with all our power to convey to every reader the high esteem in which we hold these booklets. We would like to influence every one of Camera Craft subscribers to taking the course and to faithfully studying it. The text is frankly didactic but none the less interesting. We are assuming, of course, that we address lovers of the graphic arts.

Over the breadth of this continent and the sea beyond we send our felicitations to Mr. Tilney and hope he may thrive and prosper in his efforts to supply a great need—the greater need because so little realized. The discouraging thing will always be that those who need instruction most are those who resent being taught. We wince at our statement for it strikes home. But we have read and are chastened. We have lived to learn that our course in Ruskin, our browsing in the literature of painting, and the memorizing of One Thousand Great Paintings and How to Understand Them, have all been in the way of short cuts. We have been "Well Read" but actually quite ignorant.

Photography and its Mysteries

Though this intriguing volume is one of a series called "Science for Children," the interest it holds for readers of whatever maturity of years and mental equipment proves us all children. Let none gather from title or generic classification that Charles R. Gibson, F. R. S. E. has written these 255 pages for mere pastime. The text is intensely interesting, is profitable to professional and layman in being full of old and new facts and wrinkles, and gives one a very adequate knowledge of the history of photography. Every page has its own appeal in one form or another. The comprehensiveness of the

volume is respectable, running from the first camera and the first photograph to the latest tricks in moving picture making and sending pictures by wire. J. B. Lippincott Company, Philadelphia. Cloth bound. 255 pages.

Penrose's Annual

After twenty-seven years of Penrose one has developed an exalted idea of what each new volume shall be. That standard has been maintained year after year and the 1925 issue is not only equal to any hitherto published but in some respects has surpassed them all. This may be credited to the publishers only in part. Much has been given them within the last twelve months in new color processes, photographic mediums, and printer's inks. Nothing can detract, however, from the careful search for material and the extreme care in selection therefrom to maintain a uniform excellence in text and illustration. An excellence due, as much as anything, to elimination. Nothing useless, nothing diffusive, or abstract appears on the pages. A generous, thick volume, substantially bound in heavy board and buckram back. Issues by Percy Lund, Humphries and Company, 3 Amen Corner, London, England. Edited by William Gamble, F.O.S., F.R.P.S.

Two New Books from Boston

The book department of the American Photographic Publishing Company have issued a volume on "The Human Form and Its Use in Art" by F. R. Yerbury and G. M. Ellwood. It will be just what those who study this subject otherwise than from living models will want. Personally our own taste does not run to this branch of photography but with our slant and prejudices we are compelled to admit the book to be quite complete and unreserved.

Of an entirely different nature and appeal is the 1924 issue of Photograms of the Year, published as usual by Illiffe and Sons of Great Britain, edited by F. J. Mortimer, F.R.P.S., and marketed to the American public through the American Photographic Publishing Company of Boston. As an epitome of the year's best pictorial work and for excellence of engraving and presswork only the highest praise can suffice. All photographic enthusiasts cannot attend salons or make

masterpieces but between the covers of Photograms they are able to view a Salon consisting of the cream of the cream.

The anatomical work sells for \$8.00 and Photograms for \$2.50 in paper and \$3.50 in cloth binding.

The California Library Plan

It would be a wonderful thing for photography and photographers if the plan known by the above name were to become active in every state in the union. It proposes to make libraries the circulating mediums not only for books but for pictures, prints, slides, stereographs, and films. We advise any reader who is interested to write to Mrs. Allen H. Suggett, Chairman General Federation of Women's Clubs, 850 Francisco Street, San Francisco, California.

Telephotography

Through courtesy of J. H. Dallmeyer, Limited, of London we are indebted to the George Routledge and Sons, Limited, of the same city for a copy of their third issue of the Handbook on Telephotography. One hundred and twelve pages have been covered with matter so selected and arranged as to make the book comprehensive. The text will prove invaluable to all who are interested in the subject and the treatment is scientific yet plainly to be understood by the layman.

The curious thing about it, to us, is that the first edition was by Cyril F. Lan-Davis, F.R.P.S., the second by Lionel Barton Booth, M.A., F.R.A.S., F.O.S., and this third and last issue by Israel Davis, M.A. The mature consideration of the three minds so well qualified by title and reading of their preceding authors gives a sense of confidence which is not contradicted by a reading of the text. We fear the average reader is inclined to skip prefaces and biographical forenotes, which is to be regretted, since so much that helps in the understanding of the object of a work is to be found in just these pages. In the present instance we forewarn all who may buy the book that though they will get a great money's worth in any one chapter, they shall cheat themselves of no small profit if they ignore the preludes.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

BARGAINS Lenses and Cameras

Before you buy tell me what you want. If you want to exchange or sell tell me in first letter. **YOU WILL BE SURPRISED AT MY LOW PRICES.** Just one of my many bargains: 3A Kodak Special with range finder, etc., fitted with B & L K. A. f:6.3 lens Optimo Shutter, new combination back and holder, case. Cost \$88.00 my price \$42.50; money back if you want it.

O. T. MAHANAY

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Berkeley, Calif.

STUDIOS FOR SALE

Studio in Seaside Resort and County Seat town, equipped for portrait and kodak finishing, good business the year round, living rooms in connection, established six years, good lease with best location on main business street. Address K. R., care Camera Craft, 703 Market St., San Francisco, Calif.

A Studio to rent at 2206 Steiner Street, San Francisco, Calif. Good location. Telephone West 6206.

TAHITI: Oldest established studio in Tahiti for sale. Situated in center of Papeete, doing good business. Rent \$25.00 per month, with lease, for studio with living quarters and garage. Price \$1500.00. Owner retiring from business. Address Crake, Papeete, Tahiti.

Modern and best-equipped downtown studio with living rooms. Population 125,000. Always summer. Studio, 728 Broadway, San Diego, Calif.

Will sacrifice complete studio equipment, everything to smallest detail. Write for prices, description, etc. Photographer desirous of locating in this county will profit by communicating with me. Address Photographer, Route 2, Box 21, Santa Rosa, Calif.

Partner who understands kodak work wanted for Summer resort. \$500.00 will handle it, doing good business. Owner's third year, other interests takes part of time. N. E. Johnson, care Bardell Art Printing Company, 115 7th Street, San Francisco, Calif.

Ground floor studio on main street of Klamath Falls, Ore. Town of 8000 population. Business of Portrait, Commercial, Kodak Finishing and Framing, averages \$1000.00 per month. Invoices about \$4500.00. Fine collection of scenic negatives. Sell at invoice. Stinson Studio, Klamath Falls, Oregon.

Studio in Central Utah, railroad town surrounded by nine coal camps, all within five miles; combined population 6000. Other business demanding my attention, and my eyes are going bad. \$300.00 will handle it. Good place for a young man. Address M. J., care Camera Craft, 703 Market St., San Francisco, Calif.

Paying studio in hub town Sacramento Valley. Population 8500. Cash bargain. Address E. C. S., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS FOR SALE

Ica Stereo 45x107 Goerz Dagor matched lens, numerous outfit. Finest condition, very compact. Lists over \$100.00, sacrifice \$38.00. Want binoculars part payment. Graham, 1030 Chestnut St., Philadelphia, Pa.

2000 W electric Home Portrait lamp, \$30.00. 8 1/4-inch B & L Tessar 1C F4.5. Lens in barrel, \$50.00. H. G. Frederick, Box 499, Fort Bragg, Calif.

Premo No. 12 2 1/4 x 3 1/4, Zeiss Anastigmat F6.3 lens. Compound shutter, 2 plate holders, pack adapter, perfect condition, \$27.00. J. J. C., 1543 Josephine St., Berkeley, Calif.

3A Graflex with F4.5 Bausch & Lomb Zeiss Series Lens, roll film with carrying case, fine condition. F. B. Seville, 3847 Randolph Avenue, Oakland, Calif.

Verascope with F4.5 Tessars \$75.00. Automatic Printer with drawer, \$35.00. Taxiphote, mahogany, \$60.00. All genuine Richard equal to new. A. I. Root, 2424 Nottingham Road, Los Angeles, Calif.

Nettel Stereo 45x107 mm. F4.5 Tessars, complete outfit \$60.00. Adams 1A Roll film Stereo Vesta F6.3 Tessars \$90.00. Both new condition. A. I. Root, 2424 Nottingham Road, Los Angeles, Calif.

Adams Roll film Vesta 2 1/4 x 3 1/4 Ross Xpress F4.5 pig skin case, \$65.00. N & G Baby roll film Siblyl F4.5 Ross Xpress, \$50.00, both new condition. A. I. Root, 2424 Nottingham Road, Los Angeles, Calif.

Ica Stereolette Zeiss 4.5, \$80.00. Double Extension Demaria 9x12 cm. Saphir 4.5 in Compur, brand new \$50.00. Take Portable typewriter in part. New Wratten K-1 and 2 filters 1 1/4 inch slip-on cells \$1.50 each. Chas. Hamilton, 1423 East Washington, Phoenix, Arizona.

6 1/2 x 8 1/2 Century Grand, case, holders, excellent condition. 11x14 Studio, holders and stand, 5x7 very cheap, any or all cash or trade. Want R. B. Graflex 3 1/4 x 4 1/4 long focus. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

One Wollensak Vesta F5 Portrait. One Wide angle B & L 4 1/2 x 6 1/2, one 11x14 Portrait camera. Write for prices and list of other goods. Geo. Engelson, 1126 W. 10th St., Port Angeles, Wash.

7x11 Eastman View Camera No. 2 extra lens board and seven portrait film holders, good as new. \$30.00. No. 4 Eastman Steel enameled developing box with floating lid and cover, new, \$8.00. No. 1 Eastman Printer 5x7 \$8.50. No. 2 Wratten safe-light lamp and two safelights, \$6.00. Eastman Studio scales, \$3.00. All are in fine condition. Harry E. Scott, 141 Fairfax Avenue, Riverside, Cal.

5x7 Compact Graflex practically new condition with 5x8 Kodak Anastigmat lens F4.5; 3 cut film holders; 1 film pack adapter; 1 leather case for the camera and 2 5x7 developing and fixing boxes; 6 5x7 developing hanger. All complete \$140.00. Sent C.O.D. with privilege of examination. Address M. L., care Camera Craft, 703 Market St., San Francisco, Calif.

Photographers outfit for sale for cash; in A No. 1 condition; 1 Anseo studio outfit, 10x12, with stand complete, fitted with 10x12 Dallmeyer portrait lens, fitted in silent shutter; 1 Automatic sliding back for same; 3—5x7 Benster holders; 1 10x12 Benster holder; 1 R. O. G. retouching table; 1 vignetter; 2—8x8 backgrounds, fine condition; 1 10x14 background, good condition. Price \$135.00 cash. J. F. Wesely, Scio, Oregon.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE—Continued

Eastman Auto-focus Enlarger brand new, never taken out of case as shipped from factory. List \$175.00 First draft for \$145.00 takes it. Bowman Studio, Aspen, Colo.

Sell or Trade: 11x14 No. 8 Studio camera, semi-contenial stand, sliding carriage with adapter backs 8x10, 6½x8½, 5x7 new. What have you? Also Century 6½x8½ View, Focal plane shutter, Wollensak F6.8 lens, 12 plate holders, tripod and case. Goerz Celor Lens, 7½ inch F4.8, Johnson Bros., 1303 Cornwall Ave., Bellingham, Wash.

Ica, Jewel, 5x7, as good as new, 4 plate holders, Distar-lens and Carl Zeiss Tessar lens, F4.5, Compound Shutter, Crown tripod No. 1, leather case. Will sacrifice this \$250 outfit for \$150 cash. William E. Thorne, 1047 Ventura Ave., Berkeley, Calif.

My almost new Eastman camera No. 2, 5x7, F4.5 lens, carrying case, tripod, etc. Cost \$152, sell for \$100. Am sick and need money, act quickly. Ellsworth Price, Box 251, Castle Rock, Wash.

Vest pocket autographic kodak special (size 1½x2½) F7.7 Anastigmat lens; like new with leather case, \$10.00. Victor Coohon, 226 E. Penn Ave., South Bend, Ind.

5x7 Press Graflex B & L 1C Tessar 4.5 lens, cost \$240, sell for \$138. 11x14 Enl. camera 48-inch bellows, \$75. Collinear Anastigmat lens 6½x8½ Auto Shutter, \$75. Gale V. John, General Delivery, Cleveland, Ohio.

Parallax enlarging lamp 8x10 \$7.50, Electric Pako drier in first class condition, \$115.00 F.O.B. here. Stinsons Studio, Klamath Falls, Oregon.

5x7 Reversible back, Century No. 2, Series 11 Turner Reich Triple Convertible Anastigmat F6.8, new compound shutter. Six cut film holders, leather carrying case. Cost \$125 will sell for \$60. Address L. C. S., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS WANTED

Studio outfit No. 9 or 9A. State price and condition in first letter. Nathan Reiman, 611 E. Main St., Stockton, Calif.

A 5x7 View camera with or without lens, must be in good condition and reasonably priced. Address B. P. E., care Camera Craft, 703 Market St., San Francisco, Calif.

One 5x7 Bausch & Lomb Zeiss Tessar lens Series 11 B, F6.3 in Volute shutter, \$45. One 5x7 Bausch & Lomb Planatograph lens F8 in Kodak Automatic shutter, \$7.50. Both lenses like new and in perfect condition. Geo. M. Gerhard, 313 Section St., Mt. Vernon, Wash.

Vest Pocket Focal plane, F4.5 anastigmat complete outfit \$25. Nettel 3¼x4¼ F4.5 Carl Zeiss Tessar, two magazines, pack adapter and case, \$75.00. Auto Graflex 3¼x4¼ IC Tessar F4.5, pack adapter, magazine and case, \$75.00. R. B. Telescopio Graflex, F4.5 Kodak anastigmat, roll holder, pack adapter and case, also French Variable focus Soft Focus F.6 lens, entire outfit \$140. Pair 6-inch F.3 French portrait lenses, \$35.00. Pair 3¼-inch F2.5 Optis Aetar anastigmats in focusing mounts, \$100.00.

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We will pay you the highest price for your Camera or lens. Furnish us with complete description and you will receive our best cash or trade offer. CENTRAL CAMERA CO., 112 So. Wabash Ave., Chicago, Ill.

LENSES WANTED

Goerz Dagor Lens 6½x8½ No. 4 in good condition, one in shutter preferred. Jarvis Studio, New Theatre Bldg., Santa Cruz, Calif.

LENSES FOR SALE

No. 8 Bausch & Lomb Zeiss Protar in Compound shutter, \$50. The best convertible lens made. In excellent condition. Leavitt Studio, Harriman, Tenn.

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By Receptionist of exceptional ability, average sales per day very high. Will go any place on coast and can furnish references. Address W. G. P., care Camera Craft, 703 Market St., San Francisco, Calif.

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By first class all round portrait man, good retoucher. Can furnish first class references. W. G. Montgomery, 1036 W Granite St., Butte, Mont.

Man 40, three years with very large exclusive photo store selling all makes of cameras and supplies, views, X-ray supplies, framing and finishing (was assistant manager for two years), desires position in California. Thoroughly capable of taking full charge. Will accept any reasonable offer. I can build up your business. Address B. D. M., care Camera Craft, 703 Market St., San Francisco, Calif.

A1 receptionist. Best of qualifications and reference. Address D. B., care Camera Craft, 703 Market St., San Francisco, Calif.

Young man wishes position in studio or photo finishing plant. One year experience in amateur and commercial work. Wisconsin, Illinois, or Minnesota preferred, but will accept a responsible position elsewhere. State salary to start with. Write to H. W. Rucks, Edgerton, Wis.

MISCELLANEOUS

Circuit Film for sale: 10 inch by 6 feet, 35 rolls within date of expiration and in perfect condition. Bargains. Box 191, Atascadero, Calif.

For sale—Make offer on Camera Crafts; Vol. XV Nos. 2, 3, 4, 5, 6; Vol. XVI complete; Vol. XVII Nos. 1, 2, 4, 5, 7, 8, 11, 12; Vol. XVIII Nos. 3, 6, 11; Vol. XX Nos. 5, 12; Vol. XXI No. 2; Vol. XXII Nos. 5, 6, 9, 11, 12; Vol. XXIII Nos. 1, 2, 3. W. T. Barbour, 229 West St. Andrews St., Gonzales, Texas.

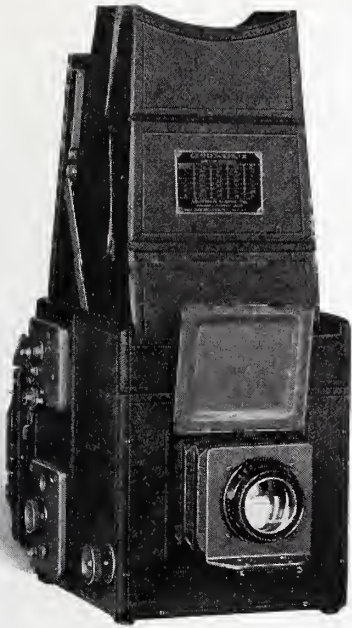
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Series B

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Kodak Anastigmat $f.4.5$ is in a permanent, rigid mount, instead of in a removable lens board. This improvement permits a smaller bellows section, moving back and forth on a single, wide, metal track.

All of them, of course

TWO important features—reflecting mirror and focal plane shutter, speeds of $1/10$ to $1/1000$ —make superior pictures easy to get with any Graflex.

But a *Series B* Graflex has this added advantage: Kodak Anastigmat lens $f.4.5$ is built in. Its focal length and covering power are sure to be right—camera and lens work together to fullest capacity.

The Graflex *Series B* cameras—all of them, of course—are at the Howland and Dewey stores, ready for you to see. \$62.50 up.

Ask for a copy of the new
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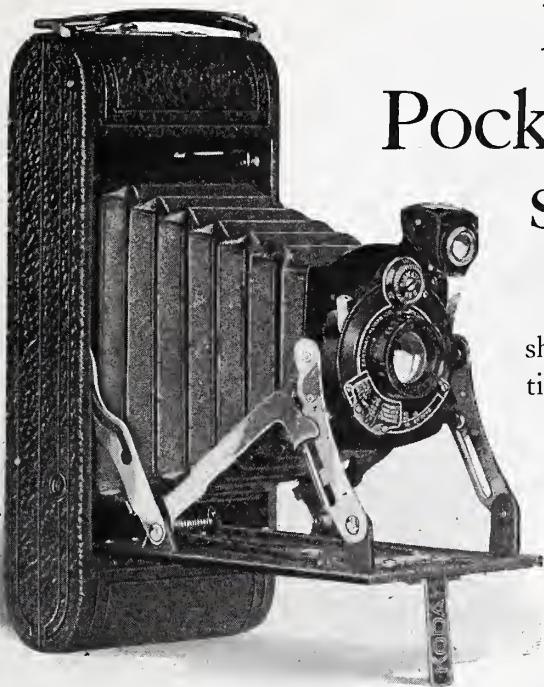
At home, turn on the Kodascope and see the action repeated in motion with all its thrills, right on the screen before you.

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With four-speed Diomatic
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Pictures $2\frac{1}{2} \times 4\frac{1}{4}$

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Kodak Anastigmat negatives are sharp, which means sharp prints and enlargements.

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You'll enjoy using this camera. And its pictures, well-timed and well-defined, are the kind of pictures you like.

All Kodaks are Autographic

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$3\frac{1}{4} \times 4\frac{1}{4}$

Graflex

Series B

Among Graflex cameras, the *Series B* is a favorite model and $3\frac{1}{4} \times 4\frac{1}{4}$ is a favorite size.

The lens is a Kodak Anastigmat $f.4.5$ of correct focal length and coverage for this camera and it is rigidly "built into" an all-metal front. Focal plane shutter speeds range from $1/5$ to $1/1000$. The reflecting mirror places focus and composition under easy control.

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Price, \$75

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These colors are used and recommended by teachers and pupils at the Massachusetts Normal Art School, Boston.

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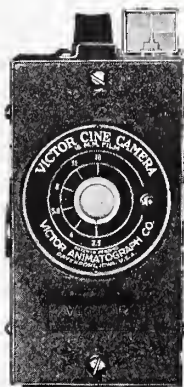
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Tessar Ic lenses are unsurpassed
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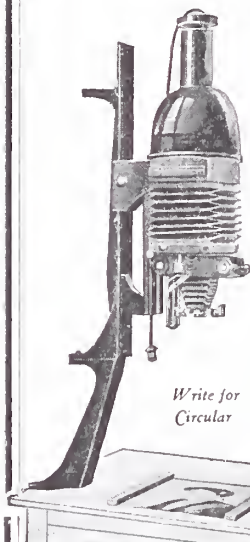
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This model has been in demand for many years and Jules Richard has succeeded in constructing a focusing mechanism for the Verascope which is rigid and accurate enough for their very particular standards.

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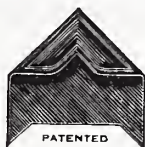
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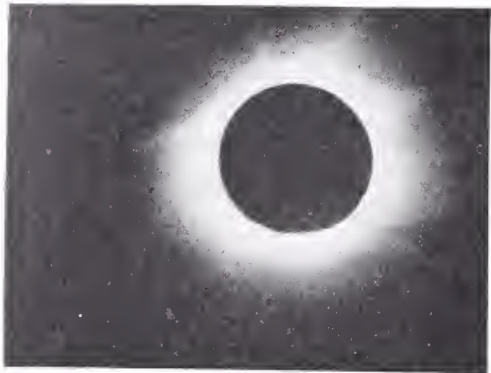
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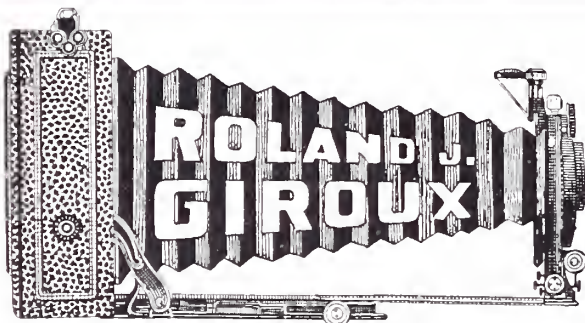
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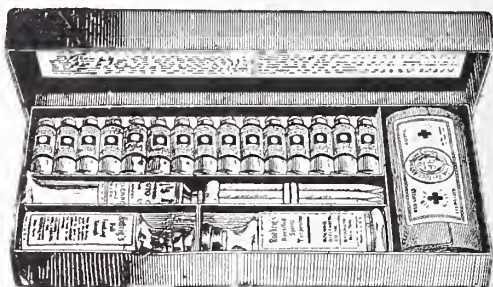
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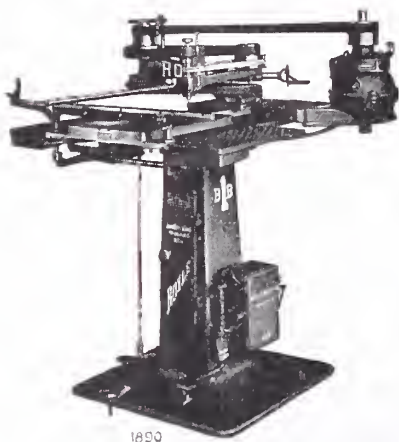
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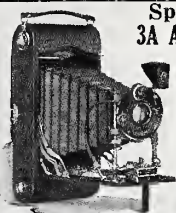
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VOL. 1

MAY, 1925

NO. 4



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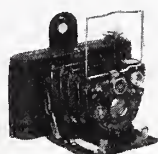
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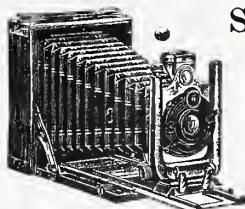
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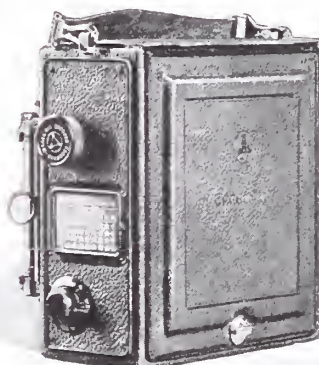
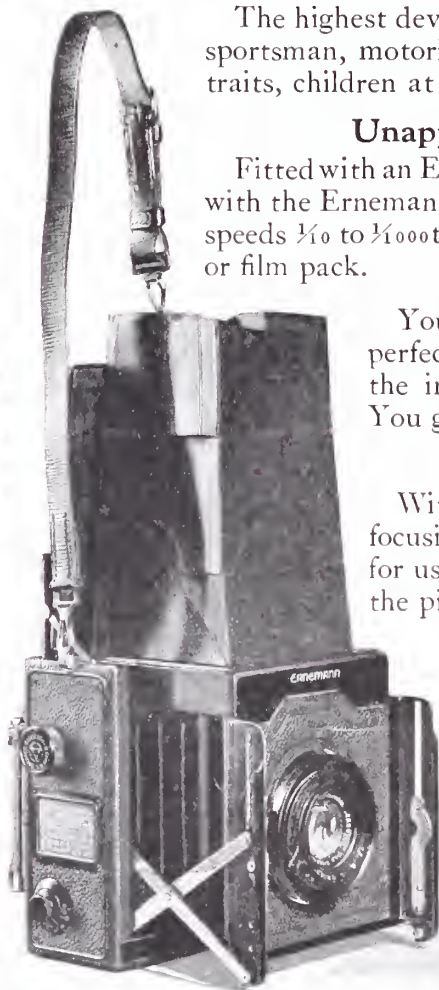
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9609	$9\frac{1}{2} \times 12$	$2-1-6$	Brown	4.00	1.00
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A Photographic Monthly

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CONTENTS FOR JUNE 1925

Cover Picture—Campanile, University of California.....	K. Simizu	
Frontispiece—In Harbour Vollandam.....	Herbert Bairstow, F.R.P.S.	
Herbert Bairstow, Pictorialist (Illustrated).....	Sigismund Blumann	267
The Pittsburgh Salon (Illustrated).....	Charles K. Archer	271
The Big Aperture Lens (Illustrated).....	John E. Saunders, F.Z.S.	275
The Precipitation of Precious Metals from Photographic Solutions.....	E. T. Ellis, F.J.I.	280
Travel and Camera in Italy (Illustrated).....	H. D'Arcy Power, M.D.	283
The Old Family Album (Illustrated).....	Sigismund Blumann	286
A Novel Contrivance (Illustrated).....	Harold J. McCurry	290
Convention Picture—H. Lancaster and Dallas Cowles.....	Louis Dworshak	292
Poem: "Art Is Life".....	F. L. L. Scharlach	293
Editorial—"What Is the Matter With Photographic Illustration?".....		294
First Prize Winning Picture in June Competition.....		296
Second, Third, Fourth and Fifth Award Winning Pictures.....		297
Our June Competition and List of Contributors.....		298
International Photographic Association.....		299
National Association News.....		300
Pacific International News.....		301
Photo Finishers' Association.....		302
Chit-Chat.....		304
A Photographic Digest.....	Edited by H. D'Arcy Power, M.D.	307
An Effective Aperture Meter, Gold Toned Sepias.....		
The Amateur and His Troubles.....	Conducted by S. B.	308
A Profitable Experiment.....		
Club News and Notes.....		310
Notes and Comments.....		312

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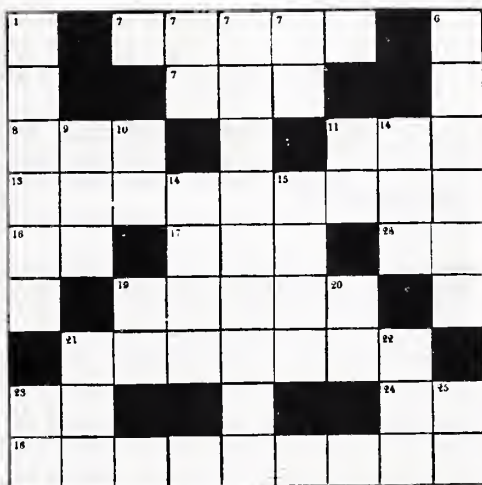
ROCHESTER,
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VOL. V

JUNE, 1925

No. 6

THIS month we thought we would have a little fun ourselves and incidentally give our readers some amusement by presenting our story in the language of the cross-word puzzle fan. For every correct solution, received not later than June 30th, we will award a PRIZE of a Pockescope Jr. A Biascope "B" will be awarded to the person submitting the best sentence concerning Wollensak products, twenty words or less, using seven or more words of the puzzle.



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- 2—What a Wollensak lens makes.
- 7—A sash worn by Japanese women.
- 8—To flow back.
- 11—"She" in the objective case.
- 13—A maker of good lenses for a quarter century.
- 16—Prefix meaning "out of, from."
- 17—Water in its hardest form.
- 18—Prefix meaning back.
- 19—The shutter of exact exposure.
- 21—Longed for.
- 23—Queen (abbr.)
- 24—A co-ordinating conjunction.
- 26—The home of Wollensak products.

VERTICAL

- 1—Beheld (as through a Bioscope.)
- 3—An interjection and a break-fast food.
- 4—The principal Wollensak product (singular.)
- 5—Titanium (abbr.)
- 6—One who labors.
- 9—An inexpensive type of camera.
- 10—Bill of Lading (abbr.)
- 11—High School (abbr.)
- 12—Organ of hearing.
- 14—Falsehoods.
- 15—Not far distant.
- 19—The substantive verb.
- 20—Xenon (abbr.)
- 21—A duet.
- 22—A female deer.
- 23—Quire (abbr.)
- 25—A lens not anastigmatic (abbr.)

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Statement of Ownership, Management, Etc., of Camera Craft

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, for April 1st, 1925, of "Camera Craft," published monthly at San Francisco, State of California, County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared I. M. Reed, who having been duly sworn according to law, deposes and says that she is the Business Manager of the "Camera Craft" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

Publisher, Camera Craft Publishing Company, San Francisco, California; Editor, Sigismund Blumann, of San Francisco, California; Business Manager, I. M. Reed, San Francisco, California. That the owners are Camera Craft Publishing Company, San Francisco, California; Harriette E. Clute, Trustee, Mountain View, California; Romaine F. Clute, Beneficiary, Mountain View, California.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or

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(Signed) I. M. REED, Business Manager.

Sworn and subscribed before me this thirtieth day of March, 1925.

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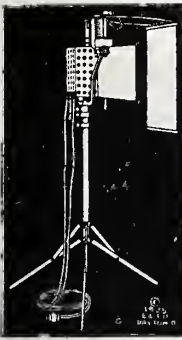
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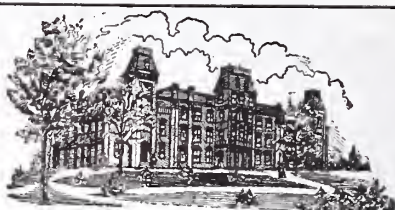


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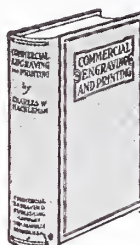
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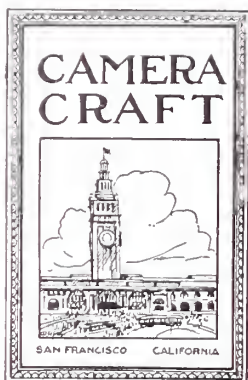
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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

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JUNE, 1925

No. 6

Herbert Bairstow, Pictorialist

A LITTLE ABOUT A BIG MAN AND SOME OF HIS WORK

Sigismund Blumann

Illustrated by Reprints of the Bairstow Pictures

He always had a strong inclination for drawing and painting and in his late teens was afforded two or three years' training in the art classes of the Halifax Technical School. Without disparaging either the school or art training we risk the statement that there was much to forget, more to learn, and most to assimilate of what had been taught and observed by life and nature, when the camera became the instrument for the expression of his emotions in graphic form.

More to the point, in all likelihood, and all to the good was the Tilney Course, "The Art of Life" which our subject pursued in recent years. We were, ourselves, rather cocky as to our conceptions and perceptions till F. C. Tilney, by showing us so much, showed us how little we knew.



HAULING IN THE NETS

HERBERT BAIRSTOW

CAMERA CRAFT



SAND DUNES

HERBERT BAIRSTOW

It was in 1901 that Mr. Bairstow took up photography and he naively tells us it was at this time that he entered the first competition and received the first awards. Some achievement for a beginner. But it does not surprise us. This man had a message bottled up which needed only the means and the opportunity. That his theoretical knowledge is well grounded is attested by his holding a first class certificate for the London City and Guilds examination in photography.

For some reason most readers are interested in knowing what camera, lens, plates, and papers the masters use. Actually the secret lies in the equipment of the man, not his paraphernalia, but we will spread the materialistic data. Mr. Bairstow uses a hand camera of the reflex type with an anastigmat lens of the proper focal length; he prints in platinotype, bromide, bromoil, and bromoil transfer. At present all his pictures are being produced by the last named process.

In reply to our usual questions we learn that "I have a great idea of the possibilities of the transfer process, whether from oil, bromoil, or carbonyl. The possibilities for personal expression by these means are so much greater with an additional advantage from the fact that the final result is a print in pure pigment on a straight paper base."

"Some critics choose to condemn the entire line of processes as being imitations of such graphic arts as etching, photogravure, etc., but that is not the case, by any means, as the photographer uses the camera to draw his picture just as in straight photography. What handwork he may add thereto is irrespective of the process adopted. The final result must be



IN FIESOLE

HERBERT BAIRSTOW

judged by its merits or lack of merit, for it is a picture or fails as such. The means of production are not in question when the art of the individual rises sufficiently above the material being viewed to make it worthy of finer consideration."

Returning to the reader in our own person we would stress that last sentence. A work of art is not the material whereof and whereon it is made but gets its worth from an essence, a spirit that shines through substance with a luminosity derived from the soul of the artist. Nor lens, nor plate, nor paper, nor means, matter except as they help to convey that soul-light to kindred spirits .

What Herbert Bairstow has achieved is not a matter of methods or material, any more than material and technic can be said to be the secret of the greatness in photography of Marcus Adams and Lionel Wood as portraitists, of Whitehead, Summons, Rigby, Dr. Chaffee, Kales, Reiter, Edwards, Goetz and the numbered few which need not all be named to illustrate the point, as to landscape. Each works his own way and achieves by that very individuality. Each knows how to express himself, which is not uncommon, but they all have something great to say: That is the element of their distinction. They constitute a class, in aristocracy having the sense of beauty, the knowledge of art in common.





A LONELY CALVARY

HERBERT BAIRSTOW



AN IRISH HOMESTEAD

HERBERT BAIRSTOW

The Pittsburgh Salon — 1925

By Charles K. Archer

Illustrated from the Prints Hung

During the month of March the Directors of the spacious art galleries of the Carnegie Institute at Pittsburgh gave to its guests the privilege of viewing the Twelfth Annual Pittsburgh Salon of Photographic Art.

This exhibition was open, free to the public, every week day from 10 o'clock in the morning until 10 o'clock in the evening and on Sundays from 2 o'clock P. M. to 6 o'clock P. M.

The display of pictures was adjudged by those in the best position to know, as of a more uniformly high art standard than its predecessors, and that is saying much. It would indicate that more people are making good pictures than ever before. The interest of the public in this exhibition is developing apace with its art value and besides the thousands of people from the Pittsburgh district who annually take this opportunity of seeing the cream of contemporary art in pictorial photography, the interest seems to reach out in wider circles from year to year and the salon wel-



THE SLEEPING CITY

FRANCIS O. LIBBY, F.R.P.S.

comes visitors from outside points in greater numbers and from greater distances. As this latter class of visitors may be presumed to be especially interested in these pictures it occurred to the writer, as an interesting experiment, to attempt to crystalize their first impressions of them into a somewhat definite form; and so they were asked to write down on a signed slip of paper the catalogue numbers of what they would select as the best ten pictures in the show. The writer is going to tell you how this experiment worked out and of such results as he was able to deduce from it.

C A M E R A C R A F T

In the first place, in fairness to these visitors, it should be remembered that most of them had only a very limited time to spend in the gallery and it is hardly possible to do full justice critically to 334 pictures under such conditions.

After the salon closed the votes were tabulated and it was revealed that ninety-two prints received one or more votes for a place among the best ten, thirty-three of these having just one vote each.

The picture which outdistanced all rivals was "Sale Temps" by Leonard Misonne of Gilly, Belgium. This is an oil print in warm black ink and shows a village street on a rainy day. Two figures with umbrellas are trudging down the middle of the street through mud and rain and are strongly silhouetted against the light, spectacularly breaking through storm clouds and reflected by the wet road. Great distance is suggested by another dark figure, very small, placed almost where the road vanishes. The picture undoubtedly deserves much applause.

Four of Misonne's pictures each received a strong vote. They were, besides "Sale Temps," "Au Passage d'eau," "Paysage Flamand," and "Paysage."

In "Paysage Flamand" a house with thatched roof and a large tree—two large dark spots—are perhaps too central but the oil print in greenish blue ink is taken out of the commonplace by the wonderful sky treatment. It is nothing if not luminous.

This same luminous sky treatment, beautifully executed in "Paysage," pulls the eye always away from a fine pastoral scene where the cows lie peacefully and contentedly before a background of graceful trees. This is an oil print in brown ink. "Au Passage d'eau" greets one at once as an old friend. It is such a good imitation of Corot's famous painting that originality of subject matter steps aside in favor of a beautiful picture in greenish blue ink by the oil process. Lionel Wood of Brighton, England, is represented by five pictures and none of them failed to draw votes, his "Portrait—Miss Hawthorne Wood," receiving the second largest number cast. Perhaps the easiest criticism to make of this print is to say that one is disarmed and not inclined to find any faults. In tone it is a dark rich brown. The placing of the head in the picture space is dignified. The lines are very interesting and the massing of light and shade entirely satisfying. The face expresses great sincerity, almost sadness. The reproduction in the catalogue fails to record the rich beauty of tone. It is an outstanding portrait and a credit to its author.

Mr. Wood shows much versatility in subject matter. His architectural "Study in Curves—St. Marks, Venice," attracted much attention as well as votes, with its fine arrangement of straight and curved lines.

Arches supported by columns, a fountain with approach of curving steps, and of course the St. Marks' pigeons all properly grouped pictorially, make the charm of the picture.

(To be continued in the July Issue)



Taken with a $4\frac{1}{4}$ -inch Pentac, f2.9 with an accurate exposure of $1/500$ second by A. H. Hall.

The Big Aperture Lens

ITS GROWING USE AMONG AMATEUR WORKERS

By John E. Saunders

(Fellow of the Zoological Society, London, England.)

Illustrated by the Author

A big wave of high speed photography has begun to roll all over the up-to-date parts of Europe, and if it has not yet reached America, it soon will do so. And then the country which made us all photographers, the nation which put the hand camera into the fingers of every youngster, is going to take up high speed photography.

We have high speed plates, high speed films, high speed cameras, of course. They are signs of the times. But to my mind the high speed lens is the biggest step forward of all.

It is not many years since the amateur worker with an $f/4.5$ lens thought he was dreadfully daring. Today many of those men, in Britain at all events, are singing the praises of lenses that are faster than $f/3$. I am one of them.

In my own particular line of work, animal and bird photography in our London Zoo—a terribly fascinating study, once you catch the fever!—I will confess that at first I had my fears that such a lens as the Dallmeyer Pentac, which works at $f/2.9$ would be an unwieldy piece of apparatus, that the question of depth of field would enter too much into the problems of its use. Just as some of the experienced workers of my boyhood days scorned roll-films, only to be converted to their use by their children (or their grandchildren) so I feared at first that an $f/2.9$ was just a little too ambitious. I knew of course that lenses of big aperture were used successfully for studio portraiture, but on a hand camera—well the idea did seem bold!



THE GIRL PHOTOGRAPHER

Taken September, dark season in late afternoon
 $1/64$ second.



THE STEEPLE CHASE FALL

The rapidity of the lens is shown by absolute
freedom from motion.

CAMERA CRAFT



GOLDEN EAGLE

Taken six feet from subject, inside of cage in August—a dull time in England.



AUSTRALIAN LAUGHING KING-FISHER

Taken in December on an especially dark day at 2 P. M.

Then one day a little Dallmeyer Speed Camera was put into my hands. It had an f/2.9 Pentac Lens and it took pictures $4\frac{1}{2} \times 6$ cm. in size, on plates or film-packs. It is now being supplied, I believe, with an attachment to take the ordinary standard V. P. roll-film which the stores sell in their thousands.

"A beautiful little toy," said I, in my innocence, thinking in terms of serious animal photography, with my mind on my own favorite 5x4 Graflex and its $7\frac{1}{2}$ -in. f/4.5 lens and its f/5.6 Dallon Tele-Anastigmat lens for shots at longer range. My co-worker in zoo photography—a girl whose keenness for photography is great but is excelled by her keenness for animals—interposed in the discussion.

"Let me try it, then," she urged. "It's just the sort of thing we can take anywhere into any animal cage into which we go. It will not scare anything, not even the hippos"—who, by the way, are nervous creatures at close quarters.

With many misgivings about "that beautiful toy," I took up her friendly challenge, and I came away with the Baby Speed and its f/2.9



"BILL" THE WEST AFRICAN LEOPARD

The Felines are notoriously quick and hard to take.



THE POSING BEAR

Taken by a novice during a dull February season.

CAMERA CRAFT



SHANKLIN, ISLE OF WIGHT

AN OLD ENGLISH VILLAGE

Taken on a wet afternoon in October at 5 P. M. There was a shower as the exposure was made.

lens. But within two days I was a complete convert, not merely to the little camera but to the lens. Since then I have used bigger cameras with such lenses and I am now arranging to have instead of a 6-inch an 8-inch Pentac on my Graflex, solely for animal and bird photography.

I have found that while an $f/4.5$ will do much in difficult circumstances, a lens which works at $f/2.9$ will do a great deal more. In using $f/2.9$ in the longer focal lengths such as 6 inches and 8 inches you have to be a little more careful in your focusing than when you use $f/8$, of course; But the photographer who can use an $f/4.5$ lens at full aperture need not be frightened at using $f/2.9$, if he will only be reasonably careful in his focusing and especially in dealing with close-up subjects. In the bigger sizes, say 6-inch focal length and bigger, all these high-speed lenses like the humbler $f/4.5$ are best used on a Reflex camera.

In the small sizes such as $4\frac{1}{2} \times 6$ cm. or $3\frac{1}{2} \times 2\frac{1}{2}$ in. focusing with a larger aperture is as easy as focusing with a $f/4.5$ or $f/6.3$ in actual practice, for the lens on my little Baby Speed, being of only 3-inch focal length, gives me as much depth of field at $f/2.9$ as a 6-inch $f/4.5$ when it is stopped down to $f/11$. That's good enough for me. I want my photographs for big enlargements, and—what is even more exacting in its demand—for the making of lantern slides.

Much as I like my Graflex—a splendid instrument for natural history work—we zoo workers generally take the little speed camera along with us (in addition to our respective Reflexes) because there are times when

the Speed will score when the other cameras with their slower lenses will not. Sometimes the difference between $f/2.9$ and $f/4.5$ is the difference between getting a photograph and not getting it. And the Speed, being small, is never in the way and never an encumbrance.

The Speed goes everywhere with my girl co-worker and myself. We have pointed it through the bars of the cages at full-grown African leopards (not mere tame ones, by the way), we have taken it into cages with hippopotamuses to photograph them at close quarters (my co-worker holding the creature's mouth open so that I should get my shot successfully at six feet wide open iris). We have tried it on lions at eight feet; we have taken it into the cages of golden eagles and vultures. Never has it failed us. And we always use it at full aperture. You might take the iris diaphragm out of it, for all the use I make of it! I can recall only one afternoon when I stopped down and then only to $f/5.6$ because I wanted to get a view for landern slides with objects 5 feet and 30 feet both in sharp focus. That dainty camera has been taken away from us by friendly leopards, it has been carried about (when my back was turned) by inquisitive vultures, but it has borne a charmed life, and no harm has come to its lens or its shutter or even its leather covering. (I touch wood, as a safeguard for the future!)

It won't, of course, take a portrait of a black cat in an unlighted cellar—but it will go nearer doing it than any other camera I know. These late large aperture lenses are being used winter and summer by enthusiasts whom I know, for snapshots of express trains going at 50 and 60 miles an hour. They are employed by newspaper photographers such as the experts of the "Daily News" and "Daily Sketch" in London, for photographs of stage scenes during the performance of the play with an audience present and with only the ordinary light used during the performances and with no special facilities.

The newspaper photographers of London are now using them in their focal plane hand cameras all the year round, and they are finding that by doing so, they have increased the range of their work enormously. They rarely use Reflexes, by the way—they prefer focal plane cameras of the Anschütz type.

The great advantage of the $f/2.9$ is that it requires less than half the exposure which the $f/4.5$ demands for a given result. In my own practice I give at $f/2.9$ two-fifths of the exposure I should give at $f/4.5$ and it works out successfully.

To give exposure comparisons, which may appeal to the average worker, let us take the case of an English summer landscape, on a bright afternoon soon after midday, using a Kodak film or film-pack:

A Brownie: Instantaneous (about $1/25$ sec.).

Roll-film camera with $f/8$ lens: $1/50$ sec. at $f/8$.

Focal plane reflex at $f/4.5$: $1/200$ sec.

Speed camera (or reflex) with $f/2.9$ Pentac: $1/500$ sec.

I will wager that each would be fully exposed.

C A M E R A C R A F T

Think of what that easy 1/500 sec. means in getting snapshots of moving objects: say of your tennis party actually at play, at your athletic sports, of the girls of your family jumping out of doors, or of your automobile while running.

That power of speed in the lens means also that you can get fully exposed pictures in dull light inside the woods in your country rambles on December 31 as well as on June 30 and at night in your own home in the family circle without a prolonged exposure.

Though I specialize in one line of work I can see daily the ever increasing use being made by professional and amateur workers of these modern high-speed lenses, and the only complaints I hear are from one or two who would make a mess of things with a box Brownie on a sea beach in sunshine, or a few old-fashioned folk who have never tried fast lenses and who object to anything which is new, because it is new. We've still a few of them left in this country.

In the zoo where I go on more than 300 days a year—it is my club; in fact I am a night-worker—I probably see more photographers actually at work than anyone connected with photography, commercially, in Great Britain. And I have noticed in the last six months of 1924 more and more photographers using high-speed lenses than I had expected. I find the speed camera in the hands of the highly-skilled press photographer who must get results at all costs on the one hand, and at the other end of the scale I find it in the hands of school-boys of 16 years (college youths, perhaps, you would call them in the U. S. A.) and girls and young women who use cameras for the joy of the thing. And they all seem to make a success with the use of the f/2.9 lens particularly in the case of the small camera.

The 6-inch Pentac is a light lens—light in weight and particularly light in its optical intensity. If ever I were restricted to one lens only I think I should plump for the Pentac because I can use it at all seasons, from January 1 to December 31 on any day when a photograph is at all possible in London. I have tested it again and again and it has never let me down. My exposures have necessarily to be from three to four times the exposure for an "average" subject—as I need to get the texture of fur or feather or hide, into my negatives. There is surely a big scope for its use in other fields of photographic endeavor. Besides, it lengthens the day for the photographic enthusiast. With such an objective a photographer can get hand camera pictures when anything slower should require a tripod.

Truly there is much to be said for the ultra-big aperture lens, provided that it is used with horse-sense. And that brings me finally to two points: With a f/2.9 you need, on account of the amount of light admitted and the decimals of seconds: (a) An exposure calculator of some kind (I use a simple one, with sliding cardboard scales). (b) A lens hood, costing perhaps half an American dollar, to slip on the front of the lens to keep away stray rays of light. And then nothing in the way of dull light or difficult subjects to hinder you, the picture is yours for the taking and time is no longer your master.

The Precipitation of the Precious Metals from Waste Photographic Solutions

By E. T. Ellis, F. J. I.

Courtesy "The Photographic Dealer"

It may be interesting to draw attention very briefly in the present article to some methods by which the precious metals may be precipitated from photographic solutions which otherwise are allowed to go to waste. Many dealers have substantial amounts of these liquids available, and undoubtedly lose large sums every year by throwing them away. The same applies to the professional photographer. Hundreds of gallons of gold- and silver-containing liquids go into the drains every year, and the country is poorer in consequence.

While undoubtedly the full recovery of the precious metals from waste photographic solutions is too technical a matter for the average dealer or professional, the precipitation is in some instances comparatively simple. I recommend, therefore, that this step only be taken, the precipitates themselves being sold for smelting to firms who specialize in this operation, unless, of course, they are obtained in a condition which enables them to be re-used immediately.

Precipitation, if tackled at all, must be tackled from a business point of view. Waste of time can be eliminated by treating the solutions in batches, i.e., saving up until substantial quantities have been obtained instead of trying to recover from a few gallons only. Care must be taken, too, not to multiply the labor and chemicals required by undue dilution, and with this object in view I recommend that the wash waters, as a rule, should not be treated at all. Most technical photographers and photographic chemists recommend that the wash waters be mixed with the more concentrated solutions, and precipitation of the whole lot undertaken together. The wash waters, however, contain only very small quantities of the precious metals, and increase the bulk to be treated in a very undesirable manner. Far better leave them alone, unless it is possible to sell them to specialist firms for a small consideration for each forty gallons.

Recovery of the Royal Metal

Another very important point is that solutions which contain silver should not be mixed with solutions containing gold wilfully, as it is better to precipitate silver only, and gold only, rather than to attempt the precipitation of a mixture of the two. There are some cases where this double precipitation is important, but I do not propose to deal with them in the present article, as it would undoubtedly take us too far into technicalities.

First of all, then, a few words on the recovery of the royal metal from waste photographic solutions will be of interest. Haugk's process is practiced on the continent in the case of old toning baths, but is decidedly complicated, although gold chloride is ultimately obtained, and this can be immediately re-used in making up toning powders or solutions. The tin and tartrate method is simpler, and it will be well, I think, to give a brief outline of this.

To a boiling solution of any waste photographic liquid containing gold, an alkaline solution of tin, stannous (not stannic) oxide is added. The liquid is thoroughly agitated to insure thorough incorporation of the two, the heating being prolonged until no more precipitate settles out. This precipitate, however, is by no means pure gold, containing as it does a very substantial amount of tin. However, the two are easily separated.

The next step is to dissolve this precipitate in nitro-hydrochloric acid, the well-known royal water. The precipitate goes pretty well into solution, and from this liquid complete precipitation of the gold is possible by adding potassium sodium tartrate.

Silver-containing Solutions

A very large number of different methods have been devised for the recovery of silver from solutions containing it. Undoubtedly the hyposulphite fixing bath is the most popular, and deserves the fullest attention; and in the short space available I propose to omit notes on the recovery of silver from cyanide solutions, as this is a dangerous and ticklish operation.

We can precipitate the silver in such solutions in many forms. Probably the three most useful ways of obtaining it are as silver chloride, as silver iodide, and as silver sulphide.

The Chloride Process.—Old hypo baths and other silver-containing solutions can have their silver precipitated as the chloride comparatively easily. Hydrochloric acid is frequently added, but, as this generally precipitates some sulphide, I do not recommend it. Far better add common salt cautiously and in small quantities, until there is no longer any deposit, after which the chloride is duly filtered off and sold to smelters.

Instead of common salt, washing soda is sometimes employed. This precipitates the silver in the form of the carbonate, which, by the way, buyers are fonder of than the chloride on account of the readiness with which it can be reduced. Unfortunately, however, hypo solutions are by no means always pure, and the same applies to other silver-containing liquids. Washing soda precipitates other metals as carbonates as well as silver, and hence the separation of the metal is often quite a difficult problem.

Iodide Precipitation.—This is a favorite way of treating old hypo-containing liquids, especially where the proportion of silver may be appreciable. Roughly speaking, about half of each ounce of silver iodide consists of silver, and hence the recovery is a profitable matter indeed.

Precipitation is a fairly simple matter, and is done by the addition of a concentrated solution of potassium iodide. This last chemical is readily

obtainable, and, although it costs more than it used to, it is by no means expensive.

The potassium solution should be slowly run into the liquid, stirring all the time with a strong piece of glass rod to insure thorough mixing. When the precipitate begins to decline in quantity, add more potassium very cautiously, and continue until precipitation ceases altogether. After this run the liquid through a filter paper, dry the latter, and incinerate this very cautiously. The ash should then be sold to silver-smelting firms.

The Sulphide Process.—Opinions differ with regard to the advantages of this over other processes of precipitation. Personally, I am firmly convinced that it is the most economic of any, although possibly longer time is required than in the case of the process previously described.

Wherever evaporation is possible, it is certainly advisable in carrying out the sulphide process to concentrate the waste hyposulphite solutions, evaporating them down even to half their original bulk before any chemical treatment whatever is adopted. In such an operation there may be a certain amount of precipitate formed, but this should be stirred up and retained in the liquid when it is poured into the treating vessel.

The first chemical step is to add spirits of salt, this liquid being easily obtainable in most districts remarkably cheap. Transfer at once to the fume cupboard, or if you have not such a thing, work against an open window. Stir well, and note how comparatively readily a precipitate is thrown down.

When the liquid has cleared, further acid should be added, and this continued slowly and in small quantities until precipitation ceases altogether.

Meanwhile a most objectionable gas will have been evolved, namely, sulphuretted hydrogen, characterized as it is as being similar in smell to rotten eggs. While this gas is coming off the liquid should be thoroughly stirred, so that as much as possible of it can be kept in the solution, to act on the silver and throw it down as sulphide. Large quantities of elemental sulphur are also thrown out of the solution at the same time.

The precipitate, when the operation is complete, consists of silver sulphide, some silver chloride, and free sulphur. This last can be removed by dissolving it out with carbon bi-sulphide, or the material can be strongly heated with salt, soda and finely-divided metallic iron. Personally, I think, however, it is better to hand the residue on to silver smelters after the free sulphur has been removed from it.

There are quite a number of other methods of recovering silver and gold from photographic solutions. Traces of other precious metals occur in these liquids as well, as every dealer and professional knows. Generally speaking, however, it does not pay to recover every precious metal which may be present, but to specialize in the precipitation of gold and silver only.



A BIT OF THE FORUM: ROME

H. D'ARCY POWER, M.D.

Travel and Camera in Italy

By H. D'Arcy Power, M. D.

Illustrated by Photographs by the Author

(Continued from our May Issue)

The Chinaman may carry his country with him to the stranger land, but not the Italian. Where in these "Little Italys" is the omnipresent fountain with the men cleaning fish on one side and the women washing clothes on the other whilst steps a barelegged beauty, old Greek in face and carriage, who raising a heavy pitcher of water to the crown of her head walks away in stately grace? Where are the little groups of workers, vendors and gossips squatting on the ground with their ceaseless babble and gesticulation? Assuredly not in the transplanted Italian quarters, not even in Milan, Genoa or other industrial cities of the north where the modern spirit is triumphant and costumes, faces and manners have dropped to the dead level of London, Paris, or New York. Here in southern Italy, off from the beaten track of traffic and travel are towns, the undisturbed growth of centuries, the people carry the hall-mark of race and individuality, and the melting pot is not operative. Here are to be found the things that our tourist never snaps, perhaps never sees. It is a sad fact that with the coming of the tourist crowd a place soon ceases to be interesting. Thanks

to their inaccessibility. Amalfi and the neighboring towns of the Bay of Salerno are still unspoiled. The fame of Capri is proving its undoing; already modern hotels, carefully trimmed walks, and carefully trimmed people, and in the distance we may discern the "movies," a beach band, and the end. When from the porch of St. Marks you may listen to two bands in tango competition what chance has mere beauty to banish vulgarity?

Now a few words as to why so little of what I have referred to is to be found in the pictures brought back by the innumerable army of snap shooters. The causes are three. First comes the idiotic attempt to see everything, which ends in the failure to see anything properly. Secondly, comes the herd habit of travel, the tourist agency craze, which proposes to relieve the traveler of all trouble, forgetful of the fact that nothing worth while is ever gained without trouble. Thirdly, ignorance of what they wish to see, or why they want to see it. For the last two years I have watched these unfortunates wasting their money in getting tired and uncomfortable, but solacing themselves with the delusion that now they were seeing the great things of the world, when as a matter of fact they had no clear remembrance of the sights and information of even a week ago. They follow in a crowd an ambulatory, high-speed talking machine, without having made previous study of local or general history. Occasionally a guide is met with, educated, and having a love of his subject, who knows when and where to put the accent, but such are the exception. The only way in which the average guide could be made useful would be to contract with him that he should simply take you to the things you want to see, and then only speak in response to your questions. He would be a useful animal, but difficult to find. I say take you to the things you want to see because unlike the excellent directions and information publicly posted on German buildings, the wanderer in Italy is left entirely without information. Thus the remains of ancient Rome's great buildings, in and about the Forum, which are difficult to place from guide books, but could be made quite interesting by merely placing name plates, are left to puzzle you. If the Rockefeller trust or some multi-millionaire wishes to do a good work let a few thousand be expended on this most useful object to the gratitude of all tourists, and his own countrymen in particular, though an Italian friend told me that the influence of the guides might prevent its acceptance.

The herd habit of travel is partly the result of the hurry habit and partly its cause. Here is a true story: The country around Naples has some of the finest scenery and interesting places in the world. Within a circle of less than fifty miles lie Vesuvius, Pompeii, Amalfi, Ravello, Capri, Sorrento, Beja, Posillipo, and Naples itself, each one a place for days, or even weeks of study and enjoyment. I spent three weeks at Amalfi and felt I needed three months to record all I wanted to carry away with me. But to my story: In one of these places I met a gentleman at breakfast who told me he had seen them all, and asked me if there was anything else, as



AN ARGUMENT

H. D'ARCY POWER, M.D.

he wished to go north next day. I asked him how long he had been in making this extensive round, and he replied, "two days," with the assurance that it was "a devil of a job but he had done it," also that he had used up the greater part of a dozen film packs. It would be interesting to see his photographic results, and to read the account of his travels. This case is extreme but quite typical. In the evening I have listened to the conversation of parties back from their outings to Pompeii, Capri, or the Roman Forum, and listened in vain for any discussion of what they had seen. Overcharges, the last football match, La Follette's chances, or the movement in stocks, but of the things that they had come thousands of

miles to see, not a word. It is in this that we must find the cause of the barren results of tourist photography. It was not in this manner or spirit that Goethe, Taine, or Longfellow visited Italy; it was not thus that Count von Gloedon or Alexander Keighley made their beautiful camera studies that have graced and given dignity to photographic exhibitions. The herd and hurry method of foreign travel can never yield anything but indigestion, mental and physical. There is one way of getting the best out of a limited vacation: limit your matter. Know what you want to see, and read up on it beforehand. Spend time on it and cut out duplications. In the galleries see the best of the paintings and sculptures, spend time on these, and view them alone, form your own judgments, and make no attempt to see everything. Don't listen to art jargon that you don't understand, or worry yourself with architectural technics that are really Greek to most men. Be content with a few typical churches, and go to them alone, and then not when they are empty, nor when they are en fete, but when the every-day devotions adds sanctity to their walls and fulfillment to their purpose. A cathedral without worshippers is either a beautiful tomb or a museum. Limit your range and you will have time to make or receive real photographs, and the pattern of your later memories will be an harmonious mosaic and not a smudge on the background of your memory.

Editor's Note

The first article on Travel In Italy appeared under the title "Dr. Power In Italy" in the January issue of Camera Craft. It attracted immediate attention and induced us to commission the Doctor to tell us more of his travels. Supplementing his authoritative position in photography, all must agree that H. D'Arcy Power is a charming travel writer and more of the same sort of text may appear at a later date.

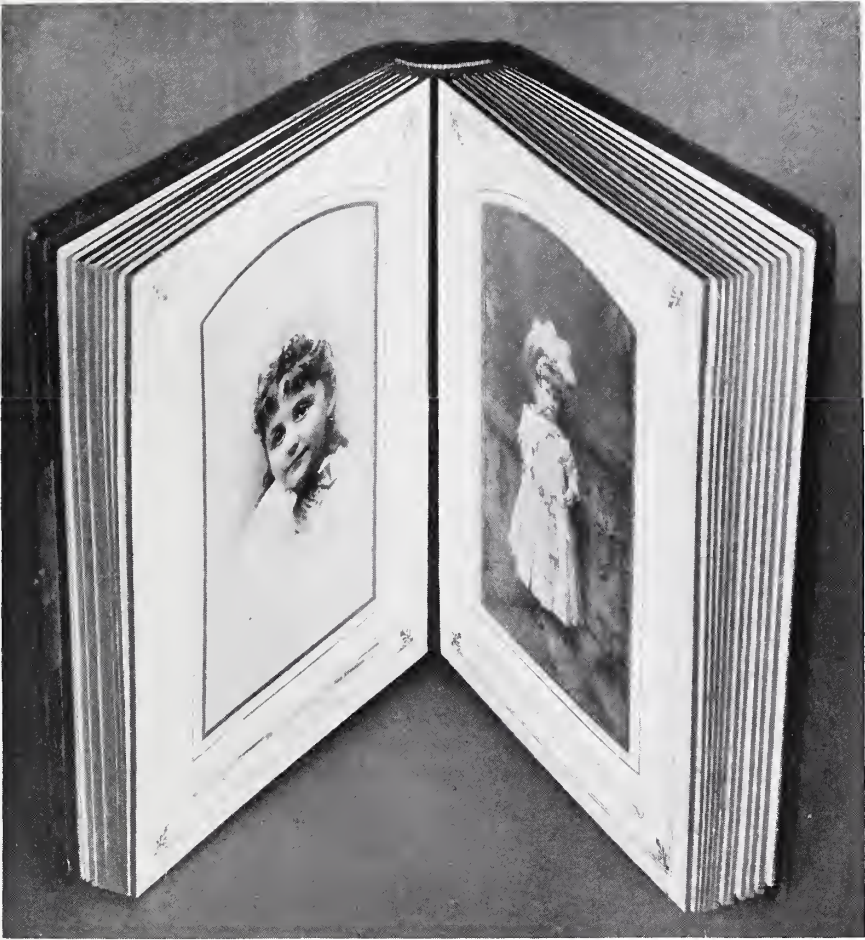
S. B.

The Old Family Album

By Sigismund Blumann

Illustrated with reproductions from an old album loaned by H. M. Pladwell

It has gone. So the stage coach went, and the attic with its unvalued, but priceless mementos. Much has been buried in the rich Loam of the Past that had better been kept alive and about. Ancestry is held in contempt and inheritance has taken its place. The snobbery of birth superceded by the worst snobbery of wealth. Sad, how much that is old was good. But the course of time is inexorable. The Family Album is gone and with it went family ties, quiet evenings at home, the sentimental couples who made the heavy gilt book with its brass hasp an excuse for touching cheeks above, and holding hands beneath the table. Gone, as the glossy portraits in it, the Cabinet and Paris Panel Photographs: All gone.



A LOOK INSIDE THE OLD FAMILY ALBUM

How closely interwoven with home life the Family Album was cannot be understood by these aggressive young fellows and short-haired, red-blooded young women who live their youth so differently from the youth we knew in the seventies. Only home-loving folk could find interest in the stolid faces, petrified poses and stereotyped lighting of the days of which we speak. Gentle living, mild critical faculties, kind indulgence: These were the constituents of the atmosphere of the homes where black walnut furniture, upholstered in horse-hair and plush, where marble mantle pieces on which stood feather and china, and preserved flower ornaments under great oval glass bells, where the old square piano served to house packets of sheet music under its cover and on top of whose rosewood gloss were a dozen ornaments for which there was no room on the mantle, where, in short, the Family Album in all its imposing elegance lay on the center table beside the Family Bible.



FROM AN OLD FAMILY ALBUM
Kindly loaned Camera Craft
by R. M. Pladwell

Humor, pathos, tragedy ran through that picture to me. Grandfather and grandmother, father and mother. In each case the male sitting on an ornate chair, the female standing with a hand affectionately on the shoulder of her man, and a long, thin, golden chain pendent from the neck of one or the other or both. An especial touch of elegance was to accent that chain with a hairline of real gilt. The background always was the entrance way and interior of a grand palace or a garden with a heavily pilastered stone railing. It had to be one or the other. Then the pictures of Uncles—some in outlandish Army Uniforms, some in tight waisted Prince Albert Coats; and Aunts with hair piled into a very edifice; and children—one picture of ourself at five, another at eighteen, another taken just before mother died.

There! That was the secret of the Family Album. It was the chronological annal of the tribe. Each picture vitalized a period in the family history, the heart strings of the members whereof grew like root filaments in and among the pages.

To make the photographs endure they were mounted on thick cardboard and that placing them in Albums be possible, the sizes were standardized and named.

They made good, honest prints—did the old-time photographers. When the prints were ordained to be kept for generations the fixing and washing needed to be thorough. The galleries or studios were simple, stuffy affairs, but the workrooms were designed for efficiency. The Artist or Professor, as he was sometimes called, generally looked like a combination of Beau Brummel, Buffalo Bill and Lord Dundreary: Curled locks, rather long, a drooping moustache, a frock coat and effusive manners. He met you half way when the bell jingled as you opened the door, took you right in to be "taken" or begged you to wait if someone already was under the skylight. You came all fixed up to be photographed and never expected to make your toilet at the last moment in those days.

There are no Family Albums now. There are no Cabinets, Paris Panels or Carte de Visites: No stiff mounts with the picture securely glued on. A new order of things has come into existence. Larger sizes, more semblance to the painters' methods, rough surfaces and impressionistic

CAMERA CRAFT

renderings, flexible mounts, and hand-signed prints. Gone the shiny photo on its standardized bevel edged card—gone with the towering head-dress, the palpable garden wall, the Prince Albert coat, the long gold chain and the waspish waist. Portraits nowadays are not pin-money propositions but PORTRAITS with the dignity and the importance of the art back of them. A hundred dollars a dozen to a great camera artist is not uncommon or outside the reasonable. A new sort of business, a new sort of picture has come to fit the times.

Art of the higher sort has superceded the intimate envisionment of our dear ones and tastes are loftier. The modern portrait by phtography follows closely the precedents and examples of the painter's method. It is one of the irresistible forces of evolution and advancement. Lighting methods, diffusion and breadth of treatment generally call for larger sizes and, withal refuse to permit the awful life-size crayon monstrosities of our fathers.

Are the new sort of pictures worth the money? They are. They represent progress and improved taste. Yet—the day of the Old Family Album had its merits and its charms.



FROM AN OLD FAMILY ALBUM
Kindly loaned Camera Craft
by R. M. Pladwell

Is Photography A Business or An Art?

When the artist is in the trevail of creation his activities are a matter of Art. When he presents the finished work he displays a product of Art. In the degree of his achievement he is an artist. From the moment in which he seeks to sell that work he becomes a business man and the thing becomes merchandise. Its quality is still artistic but it is none the less a commodity.

So the Photographer who makes pictures to order or for sale is in business. Let him disclaim this as he will, he is engaged in commerce. In business equity not few—permanent rule. S. B.



A Novel Contrivance



Harold J. Mc Curry is Postmaster of the City of Sacramento, which as everyone knows is the capitol of the state of California. Incidentally he is also one of the prime movers of every public enterprise and charity in that place and thereabout. When his public duties permit he tends to his own business which is that of Commercial Photographer. - A man who is able to do so many big things and who has proven that he can do them all thoroughly and well may generally be relied upon to have devised methods and system.

Some four or five years ago Mr. Mc Curry took up the matter of elevation on his shop automobiles. So many of the out of town jobs called for the ability to point the camera over trees. The usual exaggerated tripod was unwieldy, cumbersome, so a ladder was tried which was fastened to the machine and used by placing a small tripod on a narrow platform. Vibration and danger of falling off led to changes and further experience led to more alterations until now the outfit is a unit of as staunch and stable construction as a fire department unit.

The exact height of the ladder from ground to top is ten feet and where greater height is required there is plenty of room on the platform to put up the twelve four tripod, which is as great an elevation as is required for anything that may come up in the business.

To do away with vibration and rocking of the car itself a long pipe has been fastened by lockwashers and on side hills these pipes are run down to reach the ground and are then securely locked into place. A rigidity is produced that not only does away with motion but gives confidence to the operators.

Originally the rail of the platform was a fixture but on account of the numerous subways and overhanging trees the rails were finally arranged to fold down and lie flat by simply hinging. The system of bracing and counterbracing is shown more plainly than words can convey in the illustrations herewith.



ILLUSTRATING "A NOVEL CONTRIVANCE"

Is Bromide Paper Permanent?

The pyramids stand, black and ominous, on a sea of sand, with hidden chambers that were made to house the mighty Pharoos: And they are but a name to us, half mythical at that. Tut's tomb was opened yesterday, and all the finery of his secret mausoleum rifled therefrom to stock a museum. The Acropolis, looking down from a hill on a dirty city that was Athens, is empty, and its story is only guessed. Egypt is but the name for a place that is not the Egypt of old. Greece is—but what is Greece today? Greece was!

And men ask "Is this or that durable?"; "Will these colors fade?"; "Is Bromide paper permanent?". Permanent! When even earth crumbles slowly to decay.

The memory of your grandfather is vague, the face of your grandfather's grandfather is unknown to you though you boast of Boewolf ancestry. Bromide paper, dear reader, will outlast your sentiment. When the faces that you love have passed into memories, the image on the paper will remain to sweeten retrospection or chide you.

Ask not too much of photography and ask not too much of life. Present beauty, pleasure, sunshine, love and your handful of existence grasped from the store of infinity should suffice. The summer changes to winter, the rose withers, we grow old.

Omnia Mutantor.



H. LANCASTER TELLS LITTLE DALLAS COWLES A GOOD ONE
Taken at the Portland, Oregon, Convention

DWORSHAK
Duluth, Minnesota

Art Is Life

By F. L. L. Scharlach

Oh, Director of Art! Oh, ye Artist supreme!
It's to Thee that we look for the light!
'Tis thy chemical mixture that changes the scheme
Of a mountainous scene in a night!

Just the fall of some snow on the peaks, and the smile
Of the sun upon valley below;
Then some moisture to freshen the green for awhile,
Of the banks 'twixt which torrents may flow.

The Grand Master of Arts sees the need of a cloud;
From the seas He but charges the air,
Until scenes become wrapt in a beautiful shroud,
Half obscuring both ugly and fair.

Or with wand He may order a warmer ascent
Of the wind for a downpour of rain,
To enliven the tone to the utmost extent.
Of the woodland and flowers again.

O'er the rolling old prairies there floats in the sky,
The white cumulous clouds by the mass;
And the sirrus, so light, may be seen very high,
Forming halos above a high pass.

Now, that light is the agent that fastens a view,
Upon retina back near the brain,
It's this knowledge we use, from which photographs grew,
That supplies our salons in the main.

Since the plans the Grand Architect drew for our sake,
Are so drawn that great changes are made,
We proceed with our cameras pictures to make,
Lest these scenes from our memories fade.

In its present condition the sun's a third gas,
We enjoy all the life that abounds;
But a liquified state, that will cool the great mass,
Will destroy our old world in its rounds.

Just five millions of years may we use the sun's rays—
The world's life will endure for awhile—
The Grand Master of Arts may grant eons of days,
While the sun upon man turns its smile.

CAMERA CRAFT

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No. 6

WHAT IS THE MATTER WITH PHOTOGRAPHIC ILLUSTRATION?

The editor of the Taylor-Hobson Outlook, an organ published by one of the great lens manufacturing concerns of the world, in England, sends out a questionnaire which we shall take up clause by clause and answer as seems rightly to us. If we be accused of contending for a special interest, being a photographic magazine, we must also be accredited with knowing whereof we speak with the added merit of having the right to speak.

1. Which do you regard as the most suitable black and white illustrations for natural history subjects—woodcuts from drawings, photo-mechanical reproductions of drawings, half-tone reproductions of photographs from nature, or other types of illustrations?

Artistically woodcuts may be made by an artist to appeal to a finer aesthetic sense as superior to photographic reproductions of any sort. If the object of illustrating for a given work be aesthetic wood-cuts were better, and hand-painted pictures best.

Such photo-mechanical processes as the lithographic press offers are eminently superior in natural history subjects since they show exactly what the student or general reader should see in nature. From such images he can recognize the real thing. Hand-drawn illustrations are recognizable in the degree in which they are photographically minute and accurate and on this score gain nothing from being hand-made. In fact as they gain in pictorial value they are most likely to lose in scientific.

The half-tone process gives the nearest approach to the photo-lithographic with, oftentimes, greater tone value and clearer minutae and at all times is cheaper. A well made half-tone plate, well printed, is a thing of accuracy and may be beautiful as well.

Other types of illustrations may be covered from one or another of the above and deductions made to fit. The argument against hand-worked scientific illustrations being that all depends on the infallibility and keenness of observation of the artist and his ability to depict all of what he sees: The one argument for being that it is often impossible to catch a wild beast in just the position or in just the condition wanted. Human observation is liable to oversight and inaccuracy whereas the camera is mechanically accurate.

The faults found now and then in photographic illustrations for natural history subjects are that the original photographs were made by a naturalist deficient in photographic skill, or by a photographer ignorant of natural science and its requirements of him.

C A M E R A C R A F T

There is a Japanese artist who specializes in the painting of fish in true colors and photographic accuracy of detail and proportions. Note that these are great because of their photographic accuracy. Their value lies in that quality. His coloring is exquisite but useful only because true. A photograph made of any fish he has painted, colored as truthfully should appear on the printed page so like his work as to be indistinguishable. If by one temperamental impulse the artist were to change or even modify a color or a line his usefulness for the purpose under consideration should be destroyed.

The photographic lenses are quite perfect for present purposes. A lens that can give the greatest detail with the largest aperture is to be specified. Fast work may not always be imperative but occasion may demand it. As to the camera, apparatus and paraphernalia, we cannot speak, knowing so little of the emergencies that arise and the expedencies required by the naturalist.

If we may dare to suggest so much farther than the Taylor-Hobson circular questions, we should advise the naturalist who proposes to publish a book, to study photography as a part of his requirements, somewhat as a physician studies Latin, and an architect studies mathematics. Let him take note that when astronomers had drawn all they could see through the largest telescope they resorted to photography to learn ten times the amount of their knowledge, which their eyes had never glimpsed or their pencils had recorded incorrectly.

At the risk of seeming impatient we would even go so far as to say that the question should never have been raised save as a straw man that must blow down at the first breath of air. Photography is not an ephemeral thing, a makeshift, a mere economy: It is the foundation of the structure of advertising illustration, of scientific illustration, and as pictorial faddism wears out, it shall be more and more the mainstay of fictional illustrating.

Does this mean that the artist is in time to be displaced by the camera? Why should it? The place of oil and water-color painting shall always be sacred and that place shall be within a frame, not on a printed page. The line drawing is a special thing with a special purpose and photography in no way usurps its functions.

Allowing all this, photography must be granted, unreservedly and without a constant reiteration of the question, its place and its purpose. Doubt should not assail the photographer, nor be instilled in him. The limitations, we would repeat, are in the man, not in the art. Cameras are practical, lenses nearly perfect, plates and films offer a wonderful variety. Skill shall supply the rest.

So, having said all we know on the subject we leave Photography to speak for herself and may depend upon her to say more than we know, and fully as much as may be required for conviction of her merits, in her own behalf.

CAMERA CRAFT



FIRST AWARD

EARL K. FOREMAN

Camera Craft June Competition

CAMERA CRAFT



Second Award



Fifth Award

Third Award



June Competition

Fourth Award



SECOND AWARD
Julius Cindrich

FOURTH AWARD
Hiram Kiru

THIRD AWARD
Henry T. Sill

FIFTH AWARD
K. Takahashi

Winners in the June Competition

Our June Competition

As may be seen the number of prints is increasing, month by month, and we are happy to say the quality is immeasurably better each time. What we regret is that there are not more persistent and courageous competitors. So many drop out when after the first or second trial they do not receive an award. Frankly that would seem to suggest that these individuals are of the opinion their prints must be better than the hundreds of others and that the jury did them an injustice. If winning were as simple as just sending in a print or two and getting a prize there would be no distinction in the proposition. If you fail, try again: Try harder, do better, and make the most of the incentive offered by improving yourself whether you ever win or not. The judging is absolutely just and no policy enters except to give the senders of pictures a square deal. The judges do not know you and, so far, several of the winners are not on our subscription list. This whole thing is one of our activities that may be accepted as being wholly eleemosynary. It is for the good of amateur photography.

A lady in Los Angeles writes us a pertinent inquiry. She wants to know what is meant by pictorial value, photographic value, technical value, general interest, and so forth.

A print may be very artistic as to composition and design but be very poor as to exposure, tone, etc. It may have or lack the peculiar quality that a good photograph has, which is not pictorial nor technical—an essential something that makes you feel no other graphic expression could so well convey as the camera. General interest would be a picture of something that anybody, everybody, would stop to look at and understand. Human interest might be gotten through the snap shot of a baby looking at a teddy bear, a kitten playing with a ball, a romantic path under the trees with a feeling of solitude, or a couple under the trees wandering hand in hand. It would be human. We hope this will clear up any doubt as to meaning and difference.

For the lady's reassurance we can say that the judges, themselves, have asked the same question at least on two occasions. It is a natural question and we thank the writer for suggesting our publishing the answer.

More prints than ever, a better general average in a way but not quite so high a quality in the winning pictures as last month, according to the members of the jury. Miss Olga Dahl, Mr. E. J. McCullagh, and Mr. A. Hussey were the judges. Their efforts were easier in the process of elimination than in the final selection of the winners, as generally happens.

Our Japanese enthusiasts are shaming the hundreds of other nationalities by sending in liberally and of their best. A marked characteristic of all the Japanese work being careful technic and pictorial sense. Not one of their prints could be said to be slovenly or casual. The example of serious purpose and conscientious effort is an example that might with benefit be followed by all of us.

Mr. Earl Foreman brings the first award to Arizona; Mr. Julius Cindrich the second award to Southern California; Mr. Henry T. Sill the third to Ohio; Mr. Hiromu Kira the fourth to Washington; and Mr. Takahashi keeps the fifth in San Francisco.

Congratulations gentlemen. Where are the ladies? Doesn't a medal and a fountain pen appeal to the gentler photographers? If our fair readers will write me such a request I shall see that their prize shall be a lady's size pen with the proper ring cap.

Make each month a bigger show. Send in your prints and try your best. You need not be an expert or an artist, but you will have to pick your best and try to get better pictures: That is to win. Come on, my friends.

CONTRIBUTORS TO JUNE COMPETITION

William J. Ashton.....	1	Victor J. Cohan.....	6
Dr. H. W. Barr.....	2	Julius Cindrich.....	2
Clifton M. Beaty.....	1	B. T. Cardon.....	1
Edward Bailey.....	1	H. F. Clement.....	3
M. Alvarez Bravo.....	1	Dyson Duncan.....	1
R. A. Barber.....	9	W. K. Emmet.....	2
R. G. Billett.....	3	Ray Fuller.....	1
Carl Ballard.....	1	Earl K. Foreman.....	4
W. H. Boynton.....	1	W. F. Finch.....	1
Henry M. Berge.....	5	E. C. Garvia.....	1
Harold A. Bedient.....	1	Mrs. Isabel Clara Godley.....	2

CAMERA CRAFT

H. W. Goodwin.....	1	F. L. Owen.....	3
Henry H. Hall.....	5	M. J. Osaki.....	1
S. Hirano.....	2	Dr. B. J. Oschner.....	4
J. K. Hodges.....	1	Alex E. Piaget.....	1
John Helder.....	4	Dr. Pardoe.....	8
P. E. Jewell.....	1	S. R. Ramey.....	1
Wm. R. Joyce.....	6	Henry T. Sill.....	1
J. Jueder.....	2	Albert M. Shaw.....	2
Ralph W. Kestly, Jr.....	1	Albert Schlichtig.....	5
K. Kojimoto.....	3	J. A. Stoberg.....	2
T. Kawagachi.....	1	S. Smith.....	1
Hiroma Kira.....	3	Olive Swanson.....	5
Dr. K. Koike.....	3	Jas. L. Scott.....	1
Kichiji Kojimoto.....	1	G. G. Stortz.....	1
Frank A. Keiffer.....	1	W. H. Seames.....	1
James H. Kessell.....	4	P. Simpson.....	2
Walter E. Lewis.....	1	W. H. Smith.....	1
H. R. Linke.....	3	John Schwaner.....	2
Warren Stewart Morse.....	3	Elmer P. Trevors.....	3
Lorren Millhollin.....	3	K. Talgana.....	1
Hugo W. Milne.....	1	K. Takahashi.....	4
Edward F. Mullen.....	4	Chester Williams.....	1
Louis R. Murray.....	7	J. A. Wright.....	2
R. F. Morse.....	2	H. F. Wahlgren.....	3
Edith Miller.....	1	William Walton.....	4
Marshall L. Murray.....	1	T. M. Waumsley.....	2
M. Nielsen.....	11	F. H. Wilsie.....	4
H. A. Nerison.....	4	E. K. Wilson.....	2
W. H. Oliver.....	2	C. F. Wells, Jr.....	6

International Photographic Association

OFFICERS OF THE I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.
 Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N.Y.
 E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.
 John Bieseman, Director Post Card Albums, Hemlock, Ohio.
 Lovic Meredith, Director Stereoscopic Division, Ruppertown, Tenn.

NEW MEMBERS

5412—W. F. Barber, Box 6, U. S. S. Idaho, San Francisco, California. Class 3.
 5413—T. P. Lang, Sharon Center, Ohio. Class 2.
 5414—Paul F. Shope, Dept. of Biology, University of Colorado, Boulder, Colorado. Class 3.
 5415—Carl Breuer, Muhlental 31, Wernigerode, Glarz, Germany. 9x12, 10x15, 13x18 of views of the Glarz. I desire to exchange for Red Cross Sister in field hospital. Class 1.

5416—Mrs. Terese A. Jenkins, 31 Simpson Street, Wilkes Barre, Pa. 2 $\frac{7}{8}$ x4 $\frac{7}{8}$ and smaller of mountain views, snow scenes, flood pictures, and children. I desire to exchange for Scenery and Children. Class 1.

RENEWALS

1714—H. A. Nerison, Westby, Wisconsin. Class 2.
 4456—Harry J. Fromm, 424 First Street, Roselle, New Jersey. 5x7 and smaller of general views, also children. I desire to exchange for the same.
 3676—C. R. Lowe, 214 N. 9th Street, Beatrice, Neb. 9x12 of birds, animals, flowers, views all clean and bright. I desire to exchange for anything interesting. Class 1.
 5356—Harry Emerson, 731 E. Maryland Street, St. Paul, Minnesota. Class 2.

CHANGE OF ADDRESS

5381—A. G. Bowman, Kulangsu, Amoy, China.
 (Was—Hartford, Connecticut.)



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

We hope every photographer in the country is keeping his eye on the dates of the National Convention with a view to attending, but before that—to sending in samples of his or her work for the Picture Exhibit.

Judging by the way in which the exhibitors have taken space, they are looking forward to a record attendance and we doubt if they will be disappointed. The entire floor space was practically sold out three months before the convention so that arrangements have been made to take care of any late applicants by installing additional booths. Those who are familiar with the National Conventions know that the exhibits of the manufacturers and dealers are one of the greatest sources of education a photographer can get.

The headquarters, Hotel Winton, is making room reservations on application and has guaranteed a fixed price at very reasonable rates. With the use of the entire hotel during the week of the Convention, we are going to make the headquarters look like a real Photographers' Convention is in town. Mr. Bond, assistant manager, will mail a reservation card to any who send their request in early.

The following is being released to every one of our official organs:

The remarks by Mr. Pirie MacDonald, of New York City, trustee of the P. A. of A. Summer School, are so well pointed they will bear more than a casual reading, they will bear a little reflective thinking

not only by those who contemplate attending the School this year, but by a few others who may be more or less opinionated.

"There are three reasons why people fail to make good in photography.

"One is: That they don't know their business and they don't know that they don't know it.

"Another is: That they think that they know and they don't know that other people know that they don't know.

"The last is: That they know that they don't know their business, but they don't know how they are going to get to know.

"Of course there is a chance for those in the first two classes—after they wake up—after they stop blaming other people for their lack of success, but—

"The third class is the one from which the great workmen, the leaders of the profession, the successful businessmen, the folks with things to give away—will come. It is for them that the Summer School of the P. A. of A. is being operated. It is from the Summer School at Winona Lake that our leaders of the next ten to twenty years will be drawn.

"It is for men and women who have the courage to admit that they don't know it all, who know that there are others who know more than they do—and it is that kind of courage that is found in the winning class.

"The School is not for employees primarily. It is for the proprietors who have won up to a certain point—and want to go farther."

CLEVELAND CONVENTION

July 27-28-29-30-31, 1925



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The May Meeting

To sustain interest in meetings is the fearsome responsibility of officers and committees of all organizations, but the recurring monthly gatherings when the Photographers' Association of Northern California get together are most artfully contrived to either hide the difficulty or it is easier in this specific case to get good programs and contrive novel ways of creating excitement than in others. Certainly the meeting of Monday evening, May 11, at the Hotel Stewart, maintained the standard set by President Ralph Young and his aides, and more than fulfilled the expectations of those who attended.

After a plain, substantial dinner of five courses Mr. Morton Rittler, a baritone of ability, sang five songs that ranged from the vigorous semi-classic of Oley Speaks, through the ever-loved Spanish folksongs, to the popular ballad of the day. His voice had a manly timbre and the renderings were intelligent and sympathetic.

Mr. H. G. Tasker, connected with the engineering department of the Pacific Telephone Company, spoke exhaustively of the transmission of photographs by telephone and illustrated with slides projected by a Bausch and Lomb lantern. Mr. Tasker enhanced a learned talk with a most engaging personality and a faculty for making interest.

As part of the showing of competitive prints made of one another by the members, Mr. A. W. Pye then projected with a Cine-Kodak projector living pictures of that recently made benedict, McCullagh

Junior. The happy bridegroom was shown very much in action, developing plates and making prints by the light of his auto headlight in broad day, in the Pointdexter-Meredich manner.

During the balloting Mr. W. E. Dassonville criticized the pictures. His points were made from a purely constructive viewpoint and without intent to influence the voting.



P. I. P. A. Vice-President E. J. McCullagh made a few remarks in his usual pithy way and invited discussion on the matter of the convention exhibits.

The result of the vote gave the first prize, a fountain pen donated by the Howland Dewey Company, to F. C. Mchler for his portrait of Mrs. Holly Todd. The second prize, \$3 in merchandise, donated by Hirsch and Kaye was divided between our own Harry Lancaster for his portrait of C. B. Estey and our Convention manager, Laurence B. Morton for his picture of De Gaston. The third award went to Miss Louise Bestler whose interpretation of E. J. McCullagh won her a box of candy presented by the Kratz Chocolate Shoppe.

SAN FRANCISCO CONVENTION
September 2-3-4-5, 1925
At the Fairmont Hotel



Photo Finishers' Association of America

Paul Burgess, President.

F. W. Barta, Treasurer.

T. R. Phillips, Secretary, Washington, Iowa.

Photo Finishers of Northern California

Are you satisfied from all angles, with the manner in which you are conducting your business, and are you justified in criticism of your competitor that he is doing his work on the basis of quality and workmanship? Has it ever occurred to you that no matter how splendid the quality of workmanship and material you are turning out, there is someone else somewhere in your vicinity who has ideas that may not have as yet come to your attention—ideas that might lend a slight, or even bountiful improvement to the grade of the product you are turning out?

The business you are engaged in has brought many changes of recent date; the purchasing public has been educated to higher standards, and they are demanding these higher standards in the work they pay for.

Your name is listed on the books as having failed in returning, or requesting further information relative to, the application blank forwarded you in February, this year, concerning a local division of a national organization. This is known as "Northern California Division, Photo Finishers' Association of America," and its formation has been essential due to the strenuous trend of business in which the profession has advanced so rapidly. Whether you are handling your own business exclusively, or doing the work for many sub-agencies, dealers and druggists, this association can assist you, and you need this assistance, for further advancing yourself, and for protection, if for no other reasons.

The protection afforded by membership in this organization is varied in its scope; it may be of particular benefit to you in one way, and benefit another member in an entirely different manner, although each member derives the advantages offered on an equal basis. Not long ago in a certain northern city, prices of the

finisher were forced down by the dealers who organized prior to the collective agreement of the finishers, which left a very hazardous condition, both to the investments of the established finishers, and to the public. Both were handicapped by the action of the dealers for a greater profit, for which they made no outlay whatever.

Have you ever encountered a so-called "fly-by-night'er," one who springs up during the height of the busy season, saps your surplus profits, then disappears, leaving you with your heavy investment to weather the dull season, losing, as a rule, for those months? If you have not, others in your line have, and it is indeed a discouraging evil, hampering the development of a business and resulting in loss of public confidence, that is, the picture-taking public, on whom you depend for your existence, and whose confidence must not be destroyed. This condition can be corrected. This is one of the things which can be accomplished through your support of this association, which is an absolute non-profit institution, maintained and handled strictly by men of the craft, and so arranged by a graduating scale of membership that each member may enter and compete, bearing no further expense than that justified by his net profits.

This association can protect you on all moneys due you from any agency or dealer in the event of bankruptcy by arranging that your funds, collected by him, are not part of his business. The beneficial tactics and co-operative spirit displayed by one member toward another cannot be obtained in any other manner. It provides for open competition—that which is based on no money value whatever, quality the only basis—not quantity. One member will not under-cut another, as all members agree on a fair and just return on their investment, and that re-

CAMERA CRAFT

turn has been thoroughly discussed and designated as being correct, to each community. Honesty, therefore, is prevalent.

The association is for advancing standards already set down, all labor toward the same end. It is for better mail service and improved postal laws. It stands for the elimination of many abuses now practiced in all parts of the state. It insures you better returns for your investment and outlay. National publicity and local movements attract the purchasing public to insist on a quality product, and they are to be eventually educated to seek the finisher displaying the association emblem. It will eventually eliminate the giving of free premiums, that unnecessary evil which is undermining your profits this very day. Druggists are behind this association and have already expressed their willingness to advance the idea. It will make you, as a finisher, strive to satisfy to an even greater degree than you are now doing, it will be essential that you do so, to remain a member. It will bring all finishing output on a standard time basis. Perhaps you do not know that in some cities competition is based on a four-hour delivery, others four and one-half hours. This, you, as a finisher, know cannot be done and done correctly. If the quality of the work is to be maintained, time must be allowed in which to complete it. It will give the finisher himself stabilized hours.

There are numerous features pertaining strictly to the association in which only members are entitled to participate, one of which is now under way, and which is to be an annual feature, known as "Take-a-picture Week," a movement which will net many an extra dollar to the businesses of every finisher who takes advantage of the advertising being broadcast.

Think it over; it is essential that you act now. Address the Assistant Secretary of the Association at Oakland, California, for further information. Look around; there is an association finisher near you, one who will profit by his affiliation. If your business nets you \$15,000 or over per year, you are in class "A" and pay \$25.00 per annum, if over \$5000 and under \$15,000, class "B," paying \$10.00; over \$1000 and under \$5000, class

"C," paying \$5.00, and \$1000 and under, class "D," paying \$3.00 per year. Reasonable, isn't it?—and fair to all. Each member, regardless of class, has the same vote equality, and is earnestly urged to attend the meetings or convey his ideas in writing. Mail your check or request an application, in order that you may be a part of the organization. The success of any association is gained only through the support it receives from its duly accredited members. M. O. LEONHART,

Assistant Secretary.

Read This and Ponder

A most peculiar psychological quirk on the part of some photo finishers in a certain part of the country has given us some surprise and not a little amusement. It has been reported to us that members of the P. F. A. of A. wondered if the publicity given to the activities of the Association did any good and, in fact, did not do some harm in encouraging amateurs to go into the business.

We have received three letters from different parts of America asking us how the PROFESSIONAL photo finishers of those places could organize and get into the National. These men were business men who might never have known of the National though it were ten times bigger than it is were it not for the news in the photographic press. We have personally assisted in one organization and have been instrumental in one other a long way from home.

This letter came a few days ago and is published verbatim. The letter does such credit to the writer that we are glad to give it this publicity:

Dear Mr. Blumann: May 4th, 1925.

After reading of the activities of the * * Photo Finishers Association of America in your excellent issues of Camera Craft we find that it will be to our advantage to get in touch with the California division to secure samples of the streamers they had made up. * * You may know your help in getting these for us will be greatly appreciated and will be an aid in getting another unit of the Association formed here.

Yours respectfully,

E. L. HURLBURT,
Springfield, Mo.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAIN'T ITALICS TITILLATETH
YE SPHYNX WITH HYS QUILL

Vice-President McCullough

Not measured in feet but in volts, our friend is certainly dynamic. When he gets up to speak he has something to say and generally says it. Just now he is hell bent on getting such a collection of pictures as will hit "Em in the eye". If you meet him you may expect to be nailed on the spot to a promise to produce. Pictures, the best you have and plenty of them is what he wants.

To those who are resident in outlying districts and are not likely to meet him, let us send this warning—get your prints made in time and send them in promptly or McCullough'll get you if you don't look out.

We met a fellow the other day that knew every place to get the real stuff but the boss fired him because he couldn't find business.

Mr. Pye Attends Regularly

It has been gratifying to the members of the P. A. of N. C. to see Mr. Pye of the Eastman Company so regularly at the meetings. It has been more than gratifying to have him bring Mrs. Pye and to note the enjoyment both get from the entertainment offered. When executives of the large manufacturing and jobbing concerns are so personally with us a spirit of encouragement is engendered which leads to better efforts and greater results.

At the April meeting in Oakland all learned that the Pyes step a very effective figure. They can Jazz with the best of them: Decorously, of course, and with fitting dignity, but right up to the minute. Maybe Juniors prowess on the Clarinette and the promise of advance to the Saxophone has something to do with this. As one would say "Who knows?"

Convention Manager Morton

Brother Morton has much more hair on the top of his head that ye editor and he has less excuse for that condition by fifteen or more years. Still the bond betwixt and between us is deeper than sympathy, stronger than mutual commiseration. We are not downcast. After all we shine at the right end and in these busy days when there is so much to be done and so much being done, Laurence Morton needn't take his hat off so often to cool his fevered brow. A heavy head of hair is very trying to a busy man, anyhow.

Who Doesn't Know H. Lancaster?

If there be any member of this P. A. of N. C. who doesn't know and like our little Harry Lancaster of Martinez, it is because he hasn't met him. After the royal hospitality accorded all who journeyed to Martinez to that eventful dinner and meeting, we are prepared to say he knows how and does it in just that way. His record is an attendance at every meeting, though the trip to and from his home consumes many hours. Take notice ye shirkers.

Tell the world what you can do and then do it.



NOW! ALL TOGETHER BOYS!

CAMERA CRAFT



Top Row: Thorwald Lee, O. C. Conkling, John Snow, Clarence Stearns, Herman Anschutz, Frank Free, Charles L. Pyke, J. R. Zweifel. Bottom Row: F. A. Loomis, Alva Townsend, Guy Reid, H. E. Voiland, Charles Townsend, H. O. Baldwin.

Camera Craftsmen Spring Meeting

Following is some information on the Camera Craftsman spring meeting, March 30 to 31, at the O. C. Conkling Studios, St. Louis, Missouri.

On Sunday morning, March 29, a committee, composed of Mr. and Mrs. O. C. Conkling, Mr. Sam Bowring, Mr. Willie Hammer, Mr. A. A. Milentz and Mr. Don Pyke met the following Camera Craftsmen and their wives at the Union Station for their annual meeting:

Messrs. Thorwald Lee, Minneapolis, Minn.; Charles L. Pyke, Peoria, Ill.; Guy N. Reid, Fort Worth, Texas; John R. Snow, Mankato, Minn.; Clarence Stearns, Rochester, Minn.; Alva Townsend, Lincoln, Neb.; J. R. Zweifel, Duluth, Minn., and Mr. F. A. Loomis, Emporia, Kansas, as guests of the club. With the exception of Mr. Henry Moore, Kansas City, Mo., the full membership was present.

A special breakfast was served at the Coronado Hotel, after which the guests were given a sight-seeing tour of the residential and park districts of the city, vis-

iting the Zoological Park, especially the world-famous barless bear habitats and the new \$200,000 monkey house. At 2 P. M. the party was driven to the Bevo Mill on Gravois Avenue (the road on which was once the home of General U. S. Grant) where a rotisserie chicken dinner was served and at 4 visited the Missouri Botanical Gardens (Shaw's Garden) after which the party was entertained at the O. C. Conkling Studios, where a luncheon was served at 9:30 P. M.

Monday evening, Mr. Frank A. Free gave a very interesting demonstration on pictorial photography. Other demonstrations with artificial light were given by Messrs. Charles Townsend, H. O. Baldwin, Charles Pyke, Thorwald Lee and others. The subjects used in the demonstrating were Miss Ruth Elsperman, grand-daughter of the late Mr. L. F. Hammer, and Miss Helen Eiselen.

On Tuesday, the subject of "Draping" by Mr. Herman Anschutz was a very interesting one. There being no model at hand, Mr. Frank A. Free impersonated a lady.

CAMERA CRAFT

The banquet at the Chase Hotel was especially enjoyed by the ladies. They danced to their heart's content.

Wednesday, an auto committee, composed of Mr. Sam Bowring, Mr. J. C. Cramer, Miss Helen Eisleben and Mr. Willie Hammer, gave a visiting tour of the leading studios and the Cramer and Hammer Dry Plate Factories.

Mr. Clarence Stearns' talk on "Advertising" covered a large field, as his presidency of the National Association last year gave him a broad idea of the advertising of the leading studios of the country. Mr. H. E. Voiland's round table discussion on National Organization brought out many interesting ideas in organizing photographers. Mr. Zweifel's talk on "Finance" led to ways of increasing more profitable business.

IN MEMORIUM

Dr. McGinnis

Dr. McGinnis passed away quietly on April 28th, at 1:10 P. M., after a brief illness. On Friday, April 24th, he had a slight stroke of paralysis, and a second one on April 25th. He was removed to St. Luke's Hospital on April 27th, and apparently felt quite comfortable, but at 1:00 A. M. the following day he had another stroke and did not regain consciousness.

Until his final illness, Dr. McGinnis was keenly interested in his hobby, photography.

His death is our loss, but we all have a very dear memory of him as a man of the highest character, who commanded the love and admiration of all who knew him.

A Visit from Mr. and Mrs. Elmer Harrold

We knew him as the inventor and manufacturer of an exposure meter that saved us many a negative in the taking, as a charming correspondent, and from what we heard as a sterling fellow: So when Mr. Harrold called at these offices we were prepared to meet a gentleman, and we did. Accompanied by Mrs. Harrold he is on his way to visit a son and daughter

in San Diego and another southern city. While in San Francisco they are stopping at the Hotel Whitcomb and their praise of that hostelry will be another flower in the posy of the city. On the way back this twain intend to try out the vauntings of Californians and propose seeing the Yosemite and the northern country, thence south again and over the mountains to Leetonia, Ohio, which is home to them. The trusty auto makes miles a matter of minutes and inclination changes minutes into seconds, so we may expect to see the Harrolds again, soon. California leaves a longing that cannot be stifled.

Henry Vroom

Henry Vroom, veteran salesman of photographic material and well known up to his retirement about ten years ago, died April 13 at Boston, Mass.

Mr. Vroom was born at New Brunswick, N. J., June 5, 1858. Graduated from Rutgers College, class of '79.

Having a keen interest in photography from youth, he naturally drifted into the professional ranks, starting a gallery in his home town in 1888. Later he became associated with the firm of Anthony and Scovill in New York City.

In 1898 he joined the forces of the Defender Photo Supply Company, Inc., and was successively salesman and branch manager at Chicago, New York, St. Louis and Philadelphia, a service of over seventeen years.

Had been in retirement since 1915 except for a short period with Defender at Boston. Mr. Vroom's life-long hobby was handicraft. He prided himself on being able to build practically anything that could be made of wood or metal. His late residence, on an island off the coast of Wiscasset, Maine, was built entirely by his own hands and was a remarkable example of his skill.

Mr. Vroom's acquaintance among photographers, manufacturers and dealers was country-wide. Many will remember him for his commanding stature, well over six feet, his booming laugh and his genial, cheerful disposition.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

An Effective Aperture Meter

The importance of a correct valuation of effective aperture when estimating exposure will no doubt be sufficient excuse for describing a handy apertometer devised, and found very useful, by the writer.

It is believed to possess the following advantages over previous appliances: that nothing requires to be fixed or held on the lens, centering is unnecessary, the eye does not need to be shifted between the two sightings, and measuring is dispensed with, the readings being shown automatically on a scale. In addition, the eye is directed horizontally, instead of having to be pointed downwards, which latter is found difficult by many people.

The distinctive feature of the apparatus is a right-angle prism, having a fine black line ruled across the middle of both its 1-in. square faces. The long or hypotenuse side must not be silvered, neither should any part be covered. To receive the prism a panel is cut 4 in. by $1\frac{3}{4}$ in., and in the center is made an aperture 1 in. square. The prism is glued in the opening, one square side being flush with the bottom of the panel.

A stage is next needed, 5 in. by $2\frac{1}{2}$ in. In it, $\frac{3}{4}$ in. from one side, is cut an aperture B, $2\frac{1}{2}$ in. by $\frac{11}{16}$ in. At either side of the stage are glued grooved rails C and D, $\frac{5}{8}$ in. wide, for the prism panel to slide in.

Next there is wanted a millimeter scale E, $\frac{5}{16}$ in. wide, to include 6 c.m. of graduations. This may be drawn very carefully by hand on smooth white paper, though a printed scale would be better if available. Note that the figures must be reversed, as shown in the illustration, since they will be viewed by reflection. The scale is glued by the side of the opening B.

The grooved stage needs to be mounted on a support. This consists of a base covered inside with white paper to reflect

light through the lens, two slightly tapering sides and a couple of narrow strengthening pieces. The sides are covered inside with corrugated cardboard, to receive a piece of plain glass which holds the lens, and to permit its adjustment to any desired height. The sides are $4\frac{1}{4}$ in. high, 3 in. wide at the bottom, and $2\frac{1}{2}$ in. wide at the top. The base is $3\frac{3}{4}$ in. by 3 in., while the strengthening pieces are 1 in. wide. The writer's apparatus is made entirely of stout strawboard, fixed with glue and bound at the edges with strips of brown paper, but thin wood would certainly be preferable.

To use the apparatus it is stood on a box so as to bring the prism level with the observer's eye. The piece of glass is adjusted to such a height as will bring the lens near the opening in the top, and the lens is stood upright on the glass. On looking in the prism two horizontal lines will be seen, as well as the reflected image of a portion of the scale. The observer has now to adjust his eye until the two lines coincide, so that one alone is visible. This is very easy, since they appear only about $\frac{1}{2}$ inch distant. The prism panel is then gently pushed to or fro till the line just touches the upper edge of the diaphragm opening and the reading is noted where the line lies across the scale. It is then only necessary to push the prism panel along, taking care not to shake the apparatus and thereby perhaps shift the lens, till the line just touches the lower edge of the diaphragm opening. While this is being done the lens and the scale appear to move upwards in the prism, in a direction perpendicular to the sighting line. The second reading is now noted, and on subtracting the first reading from it the remainder is the diameter of the effective aperture. Thus, suppose the second reading to be 48 mm., the effective aperture is $48-32=16$ mm.

in diameter. By dividing this into the focal length the *f*/ number is obtained.

In some cases it is practicable to get the top edge of the diaphragm to coincide with zero on the scale, when the second reading obviously gives the effective aperture without calculation.

The apparatus will accommodate lenses with hoods up to 2½ in. in diameter, and of a length up to 3 in., but, of course, it can be made to any desired size, and with a longer scale. Although some may like to use a larger prism, it should be pointed out that there is no necessity whatever for the whole aperture to be visible. To simplify the diagrams only millimeter divisions are shown, but half-millimeter divisions are preferable. It is then quite easy to take readings accurately to within 0.25 mm.

—A. Lockett, in B. J.

Gold-Toned Sepias

The method of producing red chalk prints by treating sulphide-toned prints in a bath of gold and sulphocyanide is one

which lends itself especially to high-key portraits, although somewhat uncertain as regards the final color which results. According to the well-known experimenter, J. Hertzberg, writing in the Norwegian photographic journal, variations in the color of the prints may be avoided by giving an ample degree of exposure in the first instance, followed by development of the black prints in a diluted developer. The degree of over-exposure may be about five times the normal, whilst the developer may be mixed with about four times its bulk of water. This gives, within about two minutes' development, a print of moderate depth, yielding a brownish yellow image on application of the usual sepia toning process by the two-bath method. On then toning in the bath of gold chloride and ammonium sulphocyanide the result is a print of fine red chalk color. Mr. Hertzberg finds that this procedure avoids the purplish or crimson tint of the red which is often obtained from black prints which have received the more normal exposure and development.

—B. J.

The Amateur and His Troubles

Conducted by Sigismund Blumann

A Profitable Experiment

By G. H. Boesken

That any camera enthusiast can earn money on the side to pay for his experiments has been proven time and time again.

The author used a novel method a short time ago, inquiring of his friends and acquaintances to what clubs they belonged, and if they had a symbol or club mark. If they had none I designed one for them: If they did, a drawing was made of it on glossy paper using black ink. In making these designs it is a good rule to make them about 5x7 or 8x10 so that when photographing down to size they will be sharp. In making these drawings, especially when you have to design a symbol yourself, do it properly. If you have no drawing experience go to the library and get several books on border designs, lay a

piece of paper (tracing paper) over the selected cuts and trace them, then transfer the tracing on a piece of, preferably, glossy paper. The symbol can be drawn in the center free hand as in fig. 1 The Tomahawke Club. The next step is to fill in with black ink, care being taken not to run over the lines.

The drawing is then photographed. Any slow plate will do, but the process plate is preferred. A good developer is:

Water	4 ozs.
Sodium Bisulphite	68 grs.
Hydrochinone	68 grs.
Pot. Bromide	68 grs.
Water to make.....	8 ozs.
Water	8 ozs.
Sodium Hydroxide.....	155 grs.

This developer gives extreme density but does not keep well. One giving almost as much density and of keeping quality is:

CAMERA CRAFT

Hot Water	32 ozs.
Elon	30 grs.
Sodium Sulphite	5 ozs.
Hydrochinone	268 grs.
Potts. Carbonate	1½ ozs.
Potts. Bromide	160 grs.
Water to make.....	½ gallon.
Develop at 65 degrees F.	

Now, brother amateurs, we are coming to the heart of the whole thing: Printing on cloth. Do not get scarred and leaf over, as it is just as simple as making prints on paper. If the club has colors buy a handkerchief with their colors. The sensitizing formula is:

Number 1

Ammonia-Citrate of	
Iron (green scales).....	½ oz.
Distilled Water	4 ozs.

Number 2

Citric Acid (crystals).....	½ oz.
Hot Water	2 ozs.

Number 3

Silver Nitrate	½ oz.
Hot Water	2 ozs.

After all are dissolved pour number two into number one and shake well, then add number three and shake. When cold it is ready for use.

Lay a newspaper, several thicknesses, on your work table, lay the handkerchief on the top of this, then pour a little of the sensitizer on the corner then dab around with a piece of cotton batting. All of this is done under a red light. It is better if

the print. Quick drying will produce better results.

For printing make a mask the size of your printing frame, with an opening to size for your negative. The writer uses a 5x7 print frame with the following method, first the mask is layed in, the negative follows, the hankerchief is then layed on, watching that the sensitized part is over the negative, another piece of black paper the size of the frame is then layed over the cloth so that no light will pass through on the rest of the sensitive part, the ends of the handkerchief are then folded over into the frame and the clamp is put down. Expose till it changes to a rich dark brown. (Several minutes under a 200 watt light). It is then taken out and washed good in five changes of cold clear water, fixing is done in a weak hypo bath for a few minutes. It is then washed in 3 changes of clear water, and ironed dry, this ironing darkens the image.

A handkerchief may be bought for 35 cents. The chemicals cost only a few cents. The author sold them at one dollar twenty-five for one, twelve for fifteen dollars or twenty-five for twenty-five dollars.

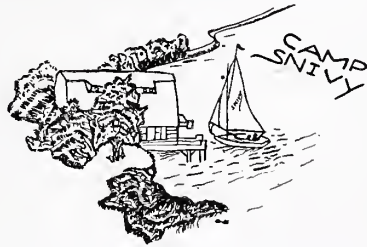


Fig. 2. This club has a clubhouse facing Lake Erie. A photograph of the clubhouse could have been made and printed on the cloth but the members wanted a design so that their sweethearts could embroidery over the print. This makes a beautiful and novel effect, for a club symbol.

If there be any stains on the printed cloth, then either some stray light fogged it or it was insufficiently washed.

A fine business could be built, doing this kind of work if only the operator put his heart and soul in the work.



you do not sensitize the whole handkerchief—just a little more than the size of

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

May 23d to July 25th, 1925. Northern Exhibition. To be held in Cartwright Memorial Hall, Bradford, England. Honorable Secretary, Walter Bartle, 48 Newport Road, Bradford. Closing date for receipt of prints April 30th.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon International de Fotografia, Principe 16, Madrid, Spain. Address the Honorable Secretary, H. H. Blacklock, 35 Russell Square, London, W. C. 1, England. Closing date August 14th.

September 14 to October 24.—Royal Photographic Society. Latest date for entries, August 14. Particulars from the Secretary, Exhibition Department, Royal Photographic Society, 35, Russell Square, London, W. C. 1.

An Invitation from London

A communication, remarkable for its courtesy and kindness, comes from the Honorable Secretary, Mr. H. Philp, of the Camera Club, 17 John Street, Adelphi, W. C. 2, London, England. We publish it verbatim as an example of one of the things that makes England so strong photographically, and makes photography so popular there. The spirit shown should be imitated in this country.

My Dear Sir: I am instructed by my committee to invite the attention of the readers of Camera Craft to the facilities afforded by The Camera Club, London, to gentlemen interested in photography, who may visit London.

The Club is centrally located and provides all needful appliances for the practice of photography, in addition to the amenities of a social club.

On the usual introduction, gentlemen visiting England are elected temporary members for a period of three months on payment of the nominal sum of one guinea.

Sierra Club

The regular activities of the club are brought to the attention of its members by their brightly written, well printed monthly circular. We cannot however dismiss either the noble group or its activities without quoting from that circular the following literary bit. It is

more than fine writing. It carries the diapason tones of warning, supplication, and command. God gave us a glorious world to live upon. Let us conserve at least some of its beauties.

"To enter the grove of redwoods on Bull Creek Flat is to step within the portals of a cathedral dim, lofty, pillared, peaceful.

"But this temple which the Great Architect has been building for a score of centuries is incomparably nobler, more beautiful and more serene than any erected by the hands of man. Its nave is loftier than that of Amiens and longer than that of St. Peter's. Its wine-red shafts, rising clean and straight over two hundred feet, are more numerous than the pillars of Cordova; its floor is carpeted with a green and brown mosaic more intricate than that of St. Mark's; its aisles are lit with a translucence more beautiful than that which filters through the stained glass of Chartres; its spires pierce higher than those of Cologne; its years are greater than those of the first lowly building devoted to Christian service.

"To destroy this noblest of places of worship would be more irreparable than was the destruction of the cathedral of Rheims."—Duncan McDuffie, Councillor.

CAMERA CRAFT

The California Camera Club

The walls were devoted for the entire month of May to the work of Cyril B. Rosher of Victoria, B. C., and we take pleasure in felicitating both the gentleman and the club on a most pleasing exhibit. The pictures were well worth the place given them and the time allotted.

On the evening of the 7th, Mr. F. Morris Steadman, whose fame is international, gave a talk on "Photography and the Schools." As we are running a series by Mr. Neblette on photography as a unit in collegiate curriculum and are lecturing regularly on the subject to one of the San Francisco high schools, we missed Mr. Steadman's talk through forces outside our will and with great regret. That gentleman not only knows his subject thoroughly but has the faculty of making his ideas clear and interesting.

Beside the more or less formal programs the various social functions go on and help to make the C. C. a real club in every way. Dances, whist parties, picnics, hikes and get-togethers of all sorts keep the members on a happy and intimate relationship most charming to conceive. Once more we take pleasure in complimenting Mr. Horace Hirschler, the president and his willing and able officers. To Mr. P. Douglas Anderson we hereby give our thanks for the personal invitation, none the less appreciated for our inability to accept.

Pictorial Photographers of America

The second International Salon opened on the evening of May 19th and the event stirred a somewhat sluggish season appreciably. In July, August and September there will be shown exhibitions of portraits by members and it is noted that the closing date is July 1.

The June meeting is synchronous with the opening of the salon above mentioned. The judges will appeal to the membership throughout the world: Dr. Arnold Genthe, Professor Charles J. Martin and Mr. Clarence H. White.

Newark Camera Club

The new officers seem thoroughly orientated to their duties and prerogatives and the club is moving with its usual impetus and momentum to better things

continually. The roster now reads: President, Louis F. Bucher, vice-president, Otto A. Ledig; secretary, William L. Woodburn, treasurer, Julius F. Graether; three-year term directors, Edward Browaski, Charles A. Knapp and William Tyler; two-year director, Alexander N. Pierman.

Japanese Camera Club of San Francisco

This exceedingly active body meets once a month in its clubrooms at 1639 Post Street where the walls have been built of neutral board fitted to properly show prints in every tone and medium. The members at the regular gatherings hang their latest work for the evening's comment and discussion and a speaker is often provided to talk on some fitting subject.

It was our privilege to address the club on the subject of "English Masters and Their Serious Influence on the Betterment of Salon Photography." Our audience was attentive and receptive and the courtesies shown us have left a sentimental impression that we shall not forget.

The membership has grown and is growing so rapidly that the clubrooms are to be enlarged. A salon is being planned in a short time and from what the Japanese photographers have achieved in the past, and from the startling progress being made continually we are assured of a showing that shall make the show well worth attending.

Camera Craft Club

The good work in photography at the State Teachers' College of St. Cloud, Minnesota, goes on. What Mr. Neblette has been, is, and shall contend for in his series of articles, namely, the incorporation of photography in the curriculum of high schools and colleges, seems to have been successfully achieved by both Mr. L. A. Williams and Mr. Neblette. If similar efforts have been made, and equal success attained in other places by other individuals we shall be happy to hear of them and let our readers know about them.

Do not overlook the Competition.
Send in your prints before the 10th.

Notes and Comment

Some New Haloid Products

Our friend, Mr. Muhl of the Haloid Company, has put into our hands one paper new to the market and another introduced a few months ago, both hitherto unknown to us. We refer to Atlas Portrait Paper and Press Bromide. The former is on an exquisite texture embossed stock of soft, absorbent quality which is totally different from the Haloid Texta in this respect and in that the embossed lines cross the sheet diagonally, thus making a diamond shaped pattern. The advantage of breaking the light obliquely will appeal to the experienced. The pattern does not catch the eye as aggressively in this form and all the merits of the older sort are conserved.

Press Bromide is made only in single weight, glossy, but comes in hard and soft grades. Both give bright snappy prints from negatives which refuse to give satisfactory results on ordinary bromide papers. This product is put forth especially for press photographers and commercial men. It will appeal to amateur finishers.

The Korona Camera

In the Gundlach - Manhattan Optical Company's advertisement which appeared in the May issue one of those errors was committed which seem to get past the most careful proof-readers, and the line reading "For Films or Film Packs" got away from us. It should, of course, been "For Plates or Film Packs."

The mistake is annoying to all concerned but from an editorial point of view the mere matter of a wrong word cannot affect the sale of such instruments as the Korona. The long record of reliability and excellence is a national byword. Amateur and professional, and even the veriest laymen know the Korona and the firm back of it.

The Series V exploited in the advertisement is a special type and the caption is important, so we would stress the fact that it is for Plates or Film Packs. As this is peculiarly an all round camera we advise such of our readers as are interested to write for the booklet, and while waiting study the advertisement.

James H. Smith and Sons Company Move

On May 1 this firm, which manufactures the well known Victor Photographic Specialties, moved from 3541 Cottage Grove Avenue, Chicago, to 1229 South Wabash Avenue, second floor, where better, larger and more conveniently located space is at command. The Victor products, like good wine, need no bush, and Smith and Sons were looked up wherever they pitched their tents: Still, the closer to the loop, the nearer to the crowd. We wish them continued success and a steadily growing business in the new stand.

A Goerz Lens Booklet

There is before us a tiny pamphlet that if it conveyed nothing more than the one item new to us should still be valuable. It contains several new things to the well-versed and many new things to the desultory amateur. The Telegor Anastigmat F 6.3 is a complete telephoto unit and not an added or supplementary combination. Its speed is respectable for this sort of an objective and its focusing mount is an additional convenience.

The New Ansco Light Meter, and Noko

We owe thanks to Mr. Huffmeister of the Ansco Company for calling our attention to a light meter adapted especially to the Ansco line of cameras but which should be equally useful with any instrument. For speed and simplicity of operation there has been nothing on the market to excel it. The reader who is familiar with the milner patent will recognize an old friend in a new name and dress.

CAMERA CRAFT

The fact that this device is so compact (it is as flat as a bit of cardboard, though made of durable metal) and no larger around than a dollar is all in its favor: And in that it uses no sensitive material and calls for no mathematical computations, it will appeal to the amateur who desires ease in his pursuit of photography.

The same source of information gave us data on the sale of Noko papers in the past few months which astound us and gratify, too, in the knowledge that a really high grade paper, made at a moderate price for the Commercial Photographer, the Photo Finisher, and the Amateur generally is appreciated at its worth.

The Ramstein Sky Filter

The sky filter, ungraduated, has often foiled our efforts at getting landscape values, for when the exposure had been right for the earthly portion the clouds came sailing up as solid and obtrusive as so much cotton batting or clotted cream. There are, therefore, graduated sky filters on the market which serve to overcome this faulty rendering, but none have come to our hand as yet that so completely cover every need and offer every possible convenience, as the Ramstein graduated sky filter.

There is an adjustable frame by which device all lens mounts within a given difference of diameter may be accommodated, and there are several sizes of these holders so that any and every lens is served. The essential, of course, is the filter, and this leaves nothing to be desired: It is of the finest optical glass, the color is not on the surface or between two glasses but apparently molten into the glass—there being no evidence of flashing on either side.

Made in Switzerland, it is supplied in America by the Adam-Arcinel Company of New York who will be happy to mail literature on the subject to any of our readers who will write them.

Schwabacher-Frey Commercial Art Exhibit

From May 6 to 16, inclusive, the Commercial Artists of San Francisco and Oakland exhibited their best work in the galleries of the above named concern. The specimens were all hand work but we feel that commercial photographers and

those in that branch of the profession who specialize in advertising and illustrative photography should have seen and studied intensively what elements in hand work are better suited and which not so well adapted to their purpose as the product of the camera.

The show was astounding as to magnitude and quality. As a matter of enterprise it stood out as an achievement and its success was certain and deserved.

William C. Cullen Moves

From a card received we learn that the above concern which has conducted a general photographic supply business for forty-three years at 61 William Street, New York City, has changed quarters and will hereafter be found by an old established clientele and new patrons who want the best in goods and service, at 12 Maiden Lane, near Broadway. The new location is within three blocks of the former and in being just around the corner from Broadway is, by that much, more easily found.

Mr. Rudolph Worch Comes West

It has been a long time since Agfa had a representative visit us and that extended interim has been more than compensated for by the coming of the Vice-President and Treasurer, Mr. Rudolph Worch. His call was as much social as for business and no more genial exponent of modern business ever came into our circle of acquaintanceship. It is to be hoped the far West impressed him as favorably as he did all with whom he came in contact and that he may be tempted to make the trip regularly once a year and stay longer next time.

The Verito Treatise Broadside

We were greatly astounded to see our name so widely broadcast and were not a little gratified that one of our trade-stimulating articles of over a year ago should have been successful in its object. When a writer can bring buyer and seller together to their mutual advantage he has achieved something worthwhile.

To all who are not already familiar with the Verito and what it offers we recommend writing to the Wollensak Optical Company for a copy of "Concerning the Verito."

CAMERA CRAFT

Lessons in Coloring Photographs

As this issue of Camera Craft reaches the reader there is ready for him a course in hand-coloring that for simplicity and completeness cannot be excelled. The system is equal to that of the best correspondence school and it has certain graphic elements that are improvements on much that has hitherto been attempted in mail instruction.

This course as exploited in a prospectus recently to hand, which we strongly urge every reader to get by simply writing to the author, consists of lessons and actual photographs in natural black and white and with colors applied. There are to be twelve sets, three model prints to each set and from three to five duplicates of each print, each duplicate showing a successive color application.

Our knowledge of Mr. Nicholson's trenchant English gives us confidence in assuring the reader the text will leave nothing in doubt. If after a conscientious reading, careful practice, and the systematizing of the experiences gotten in the practice, the veriest tyro cannot color photographs that shall have artistic beauty and commercial value, we can only deduce that such a person's talents lie in another direction.

Write today to the Japanese Water Color Company, Rochester, N. Y., for a copy of The Art of Hand Coloring Simplified. It is free.

Burke and James Make Another Scoop

The house that put Ingento into the vocabulary of every dealer in photographic materials and photographer, has taken on the distribution of the new Peerless films. Burke and James seemed to have been resting on their laurels for a time and their known integrity and magnitude was somewhat submerged by the host of aggressive jobbers who strove persistently to keep in view, but at a bound Rexo and Ingento have again leapt into prominence and Burke and James once more make an insistent claim to the place which belongs to them.

A Defender Offer

Over his personal signature, Mr. W. H. Salmon, sales manager of the Defender

Photo Supply Company, Incorporated, of Rochester, N. Y., offers professional photographers and photo finishers certain price concessions on Commercial Defender. The opportunity is limited as to time and quantity and should have been announced in our previous issue had it not reached us three days after going to press.

The Thornton-Pickard Reflex Magnifier

Ninety per cent of the Graflex and Reflex cameras sold are of the $3\frac{1}{4}$ by $4\frac{1}{4}$ size or smaller, and at least half of the owners of them must confess to more or less impaired eyesight. To focus with absolute sharpness on a ground glass a little larger than a business card where any one object is about the size of a pin-head is a young man's job. Many of us who enjoy the mirror type of apparatus are no longer young, so a device which enables the user to see the image on the ground glass so enlarged that focusing sharply and quickly is a simple matter, is sure of a ready welcome.

Thornton-Pickard are known the world over. The status of the firm is a matter of history. When, therefore, they put upon the market such a thing as their folding magnifier, we think it for the general good of our readers to know about it. On our own camera it not only enabled us to focus sharply on reading matter but added a new joy to our use of the favorite camera by removing the doubt and eyestrain.

Barston Papers

The Barston Company have been supplying the profession so long with papers as good as they are distinctive, that it is time the progressive amateurs acquainted himself with the wonderful line. Art Parchmyn, Royal Parchmyn, Art Canvas and Barstone offer novelty and variety to the Salonist. The base or paper stock is outstandingly novel in each brand and the emulsions perfect. A letter will bring direction sheet and price list.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

BARGAINS Lenses and Cameras

Before you buy tell me what you want. If you want to exchange or sell tell me in first letter. **YOU WILL BE SURPRISED AT MY LOW PRICES.** Just one of my many bargains: 3A Kodak Special with range finder, etc., fitted with B & L K. A. f:6.3 lens Optimo Shutter, new combination back and holder, case. Cost \$88.00 my price \$42.50; money back if you want it.

O. T. MAHANAY

2409 McGee St.

Berkeley, Calif.

STUDIOS FOR SALE

Modern studio in one of the best towns in Oregon. This place is very well equipped and will guarantee it to be a paying business. One extra 7A, 8 x 10 Century Studio cut film, list \$160.00. Brand new. Make offer. Write H. I. G., care Camera Craft, 703 Market St., San Francisco, Calif.

If you want to have a good paying studio in San Francisco, here is your chance. Up to date, well equipped ground floor studio with natural (north) and artificial lighting (Halldorson Electric Cabinet) equipped to make negatives from 5x7 up to 11x14, in center business, residential district. Long established and good class of trade. Rent \$90.00 per month and five year lease. Will sell for \$3000.00 which is less than the inventory. I have other interests which require my undivided attention. Act quickly and do not answer unless you mean business. Address S. Z., care Camera Craft, 703 Market St., San Francisco, Calif.

Studio, excellent location, Oakland, just vacated, long lease, reasonable rent. 1225 Broadway, corner 13th. Address Photographer, 1225 Broadway, Oakland.

Studio in Seaside Resort and County Seat town, equipped for portrait and kodak finishing, good business the year round, living rooms in connection, established six years, good lease with best location on main business street. Address K. R., care Camera Craft, 703 Market St., San Francisco, Calif.

A Studio to rent at 2206 Steiner Street, San Francisco, Calif. Good location. Telephone West 6206.

OUTFITS FOR SALE

5x7 Press Graflex, old model, but in good working order and condition, four plate holders, film pack adapter and small carrying case, \$40.00. Photographer, 161 No. 16th St., San Jose, Calif.

3A Autographic Graflex, case, 1C Tessar, excellent condition, \$85.00. 3A Speed Graphic, adapter, new \$35.00. 5x7 Speed Graphic, one film holder, case, good condition, \$55.00. 4x5 Revolving back long bellows Auto Graflex, case, 6 film holders, adapter, good condition, \$75.00. Zeiss 1C F3.5 Tessar 21 cm. new, \$85.00. Wanted: 5x7 Cycle Graphic. W. W. Waite, Box 63, El Paso, Texas.

One Pako Dryer, gas heated, first class condition, \$110.00. F. O. B. Redding. W. S. Valentine, 417 Market St., Redding, Calif.

OUTFITS FOR SALE—Continued

5x7 Speed Graphic, Kodak Anastigmat F4.5, fitted with Graflex back. Also Graflex film magazine, film pack adapter, 2 cut film holders, Wratten filter, carrying case, Crown tripod and carrying case. Have only used outfit four months and it is just like new. Cost \$190.00, will sell quick for \$140.00. W. Bernard Merrick, Conneaut, Ohio.

Auto Graflex 4x5, complete outfit. Condensers for enlarging 8-inch, Taylor & Hobson 9-inch lens, shutter. English camera 4 3/4 x 6 1/2, very cheap. 1A Kodak, B & L Tessar 1C, new 5x8, \$50.00, list \$72.50. 10x12 lens. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

Eastman View No. 2, 5x7 with six plateholders, \$22.00. 11 3/4-inch Heliar F4.5 in new studio shutter, \$85.00. Ship C.O.D. subject to examination. H. A. Lakin, Emerson, Iowa.

3 1/4 x 5 1/2 Eastman 3A Graflex B & L 1C Tessar 4.5 lens with case. Like new, sell \$100.00. 3 1/4 x 5 1/2 Eastman 3A Special. 6.3 Kodak Anastigmat lens. Optimo shutter, Seal grain case, like new, sell \$45. R. M. Keatts, 901 Strauss Bldg., 310 So. Michigan Ave., Chicago, Ill.

7x11 Eastman View No. 2, six film holders, triple convertible Anastigmat lens, F.6.8, case and tripod, cheap. Or will trade for R. B. Graflex. R. G. Billett, Port Gamble, Wash.

Two Cooper-Hewitt A. C. type F Lamps, good, no tubes, \$35.00 or trade. Novelty Studio, Erie, Kansas.

Halldorson Giant Flash Bag \$20.00. Goerz Dagor lens F6.3 Volute 2-inch shutter, \$85.00. Hodson, Sacramento, Calif.

9x12 double extension Demaria, F4.5 lens, holders, adapter, case. Want miniature or stereo camera. Charles Hamilton, 1423 East Washington, Phoenix, Arizona.

Popular Pressman Reflex Camera, 3 1/4 x 4 1/4; Cooke F4.5 Anastigmat lens, carrying case, one plate holder. In absolutely as good as new condition. Will sacrifice for \$50.00 cash. Will send C.O.D. subject to inspection. Address A. Z. Y., care Camera Craft, 703 Market St., San Francisco, Calif.

We have two complete Cine Kodak outfits—one motor driven, one with tripod. We are offering these at Cost. They are new. Write for particulars. Oklahoma Photo Supply Co., Box 90, Oklahoma City, Okla.

Ica Stereo 45x107 Goerz Dagor matched lens, numerous outfit. Finest condition, very compact. Lists over \$100.00, sacrifice \$38.00. Want binoculars part payment. Graham, 1030 Chestnut St., Philadelphia, Pa.

WINFIELD GRANT CAMERA SHOP 1405 38th Ave., Oakland, Calif.

3A Graflex F6.8 Anastigmat, 7 1/4 in. Focus in perfect order.....	\$45.00
Series V Korona F7.7 Medio Anastigmat, Volute® Shutter, 8 in. Focus, good condition	30.00
Pony Premo No. 4—4x5 Planograph Lens, good condition, in case.....	15.00
Centering Grand, not revolving back, convertible R. R. 9 in. Focus, Optimo Shutter, perfect order. Leather case.....	35.00
Banquet Camera 3 1/2 x 12 films. W. A. Lens 7 in. Focus, good condition.....	20.00

CLASSIFIED ADS — Continued

OUTFITS WANTED

Studio outfit No. 9 or 9A. State price and condition in first letter. Nathan Reiman, 611 E. Main St., Stockton, Calif.

POSITIONS WANTED

Photographer, English, 17 years' experience in good class Portrait and Commercial work. Can finish throughout and take complete charge. Full particulars to Spencer, care Mrs. Wilson, 41 King St., West, Sherbrooke, Quebec, Canada.

As manager or assistant manager of amateur finishing studio. Twelve years' experience. Six years as manager. Can handle finishing game in all its branches. Executive and workmanship reference. Ohio or eastern states preferred. Address J. E. M., care Camera Craft, 703 Market St., San Francisco, Calif.

By young married man who is capable of doing any kind of photographic work. Two and a half years in photographic school, three years' experience A-1 Portrait man. Go anywhere at any time. Samples and references gladly furnished. Address Box 242, Marshall, N. C.

Man with twenty years' experience, chiefly with views, home portraits, wholesale post card views and manager of viewing crews, has been thinking that, since he lost his wife who looked after the finishing work, he perhaps might do better to co-operate with an established photographer who has a good location in a large territory and needs more business. He is willing and handy at most everything, but likes most of the work of a promoter, organizer, salesman, publicity man and view operator. He prefers northern Minnesota, Wisconsin, or North Dakota. Address "Art", care Camera Craft, 703 Market St., San Francisco, Calif.

By young lady who desires to learn photography. Is willing to help in all ways and expects no more than living wage. Address P. P. P., care Camera Craft, 703 Market St., San Francisco, Calif.

At once—position urgently needed, by young man, willing to go anywhere on earth and do anything photographic (except retouching) Commercial, Portrait, Motion Picture or Color Work. Scientific or expeditionary work if possible. Salary no object. R. B. Walker, 65 Oxford St., Guelph, Ont., Canada.

Experienced retoucher desires position, Pacific Northwest preferred. Mail orders will receive prompt attention. Address T. R., care Camera Craft, 703 Market St., San Francisco, Calif.

All round photographer wants job. Can do anything in or outside of studio. Slow but sure, \$15 per week. Photographer, 161 N. 16th St., San Jose, Calif.

FOR SALE 3¼x4¼ Auto Graflex \$25.00. Telescopic R. B. 4x5 \$40.00. 3¼x4¼ Nettel \$25.00. Can furnish lenses and accessories at reasonable prices, for any of the above. Two 45x107 stereo cameras, one a Plaubel Makina F6 anastigmat holders, magazine and case only \$70.00, the other Goerz Focal plane F4.5 Celors, holders, film pack adapter and case only \$60.00. French view camera 9x12cm, F6.3 Graf Anastigmat in shutter, and three holders, only \$35.00.

FROHOCK, Moorestown, New Jersey

We will pay you the highest price for your Camera or lens. Furnish us with complete description and you will receive our best cash or trade offer. CENTRAL CAMERA CO., 112 So. Wabash Ave., Chicago, Ill.

POSITIONS WANTED—Continued

By Receptionist of exceptional ability, average sales per day very high. Will go any place on coast and can furnish references. Address W. G. P., care Camera Craft, 703 Market St., San Francisco, Calif.

By experienced retoucher and finisher. Have retouched for Bochrach of Baltimore and Edmonston, one of the best photographers in Washington, D. C. Prefer San Francisco and vicinity. Address B. B. E., care Camera Craft, 703 Market St., San Francisco, Calif.

By first class all round portrait man, good retoucher. Can furnish first class references. W. G. Montgomery, 1036 W Granite St., Butte, Mont.

HELP WANTED

Woman photographer desires experienced, reliable woman, capable of retouching, developing and printing. Location California Coast, four hours from San Francisco. Good salary and permanent to suitable person. Address B. W. B., care Camera Craft, 703 Market St., San Francisco, Calif.

MISCELLANEOUS

Banjo-Mandolin Swap: \$75.00 Rettberg & Lang-Orpheum No. 1. In fine shape, never learned to play it. Want Ica Ideal 2¼x3¼ or quarter plate—F6.3 lens, combined focus. Will consider equal to above. Make proposition. E. E. Benedict, 112½ So. Market St., Inglewood, Calif.

Stolen: Home portrait Graflex outfit. Number of camera is 120132, the lens a Cooke 10½-inch F4.5, No. 103690, also magazine back for films, 5x7. Would appreciate any information that might lead to the recovery of this outfit. Address Camera Craft, 703 Market St., San Francisco, Calif.

FOR SALE

8x10 Seneca New Improved double extension View Camera without lens. Perfect condition. With one 8x10 Plate Holder. Extra 5x7 reducing back. Two 5x7 holders. Value \$50.75. Will sell for \$35.

\$50 Brand new Motion Picture Projector for standard size reels, complete with condensers, re-winder, 2 empty reels, special projection lamp ready to attach to light socket. Will sell for \$37.50.

Extra films—full reels standard size—used, but good condition. Westerns and dramas \$3.75. Comedies \$4.75 reel. Send \$2.00. Will ship C.O.D. for balance.

C. E. DEWEY, Canton, Pa.

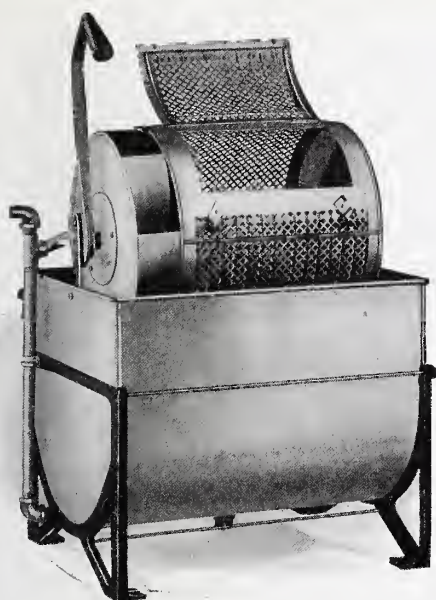
We will allow you a fair price for high grade shotguns and revolvers in trade on cameras, lenses, binoculars and telescopes. Complete line of Ica, Eastman and others; Carl Zeiss Goerz, Hensoldt, Busch, Lemaire and all makes prism binoculars. NATIONAL CAMERA EXCHANGE, 29 So. 5th St., Minneapolis, Minn.

CAMERAS REPAIRED

Cameras and Shutters adjusted and repaired by skilled workmen at reasonable prices.

Repair Department

SENECA CAMERA MFG. CO., Inc.
ROCHESTER, N.Y., U.S.A.



Kodak Print Washer

The rush season in the photo-finish business is at hand. This new print washer, on display at our stores, will prove a big money saving, time saving, investment.

THIS Eastman outfit washes at one time as many as 200 prints of assorted sizes up to and including $3\frac{1}{4} \times 5\frac{1}{2}$ and 4×5 inches.

It is essentially different from the old style washers run by the force of a considerable quantity of water delivered under pressure. For it is propelled simply by the flow of only the amount of water necessary for washing prints. There is no power cost.

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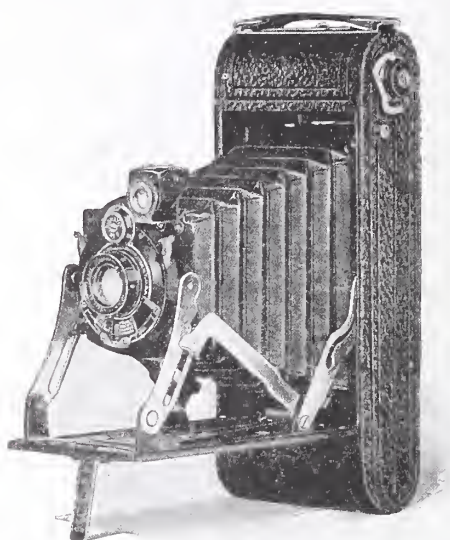
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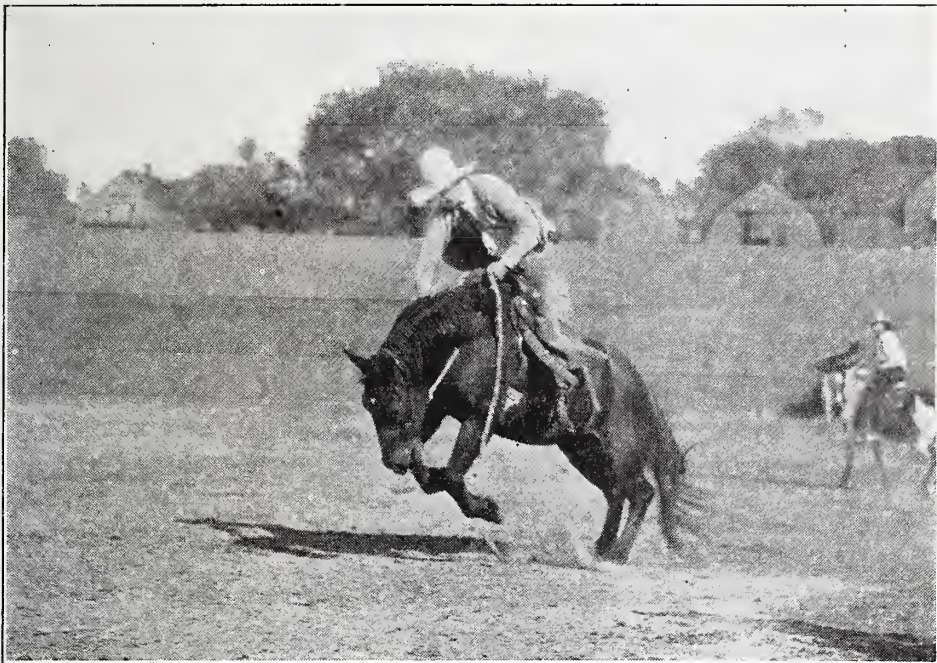
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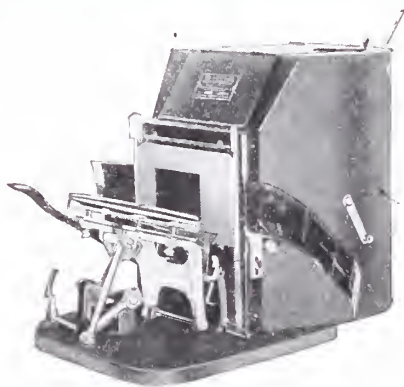


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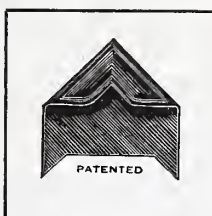
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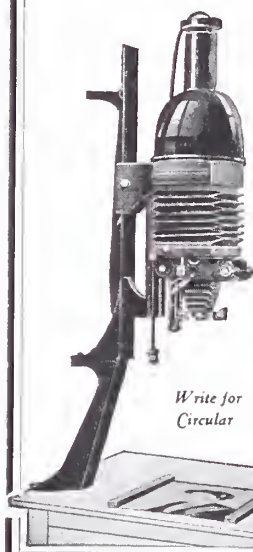
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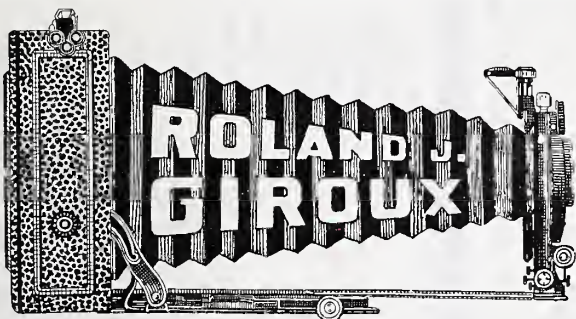
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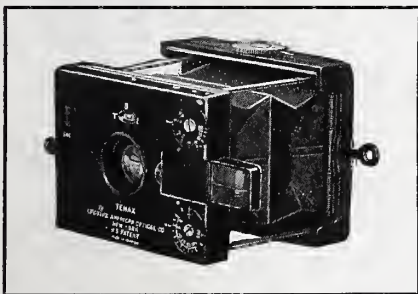
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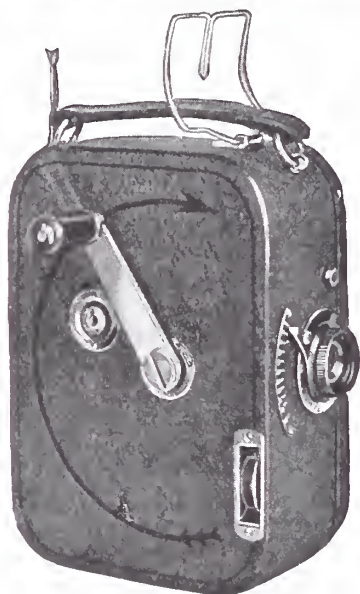


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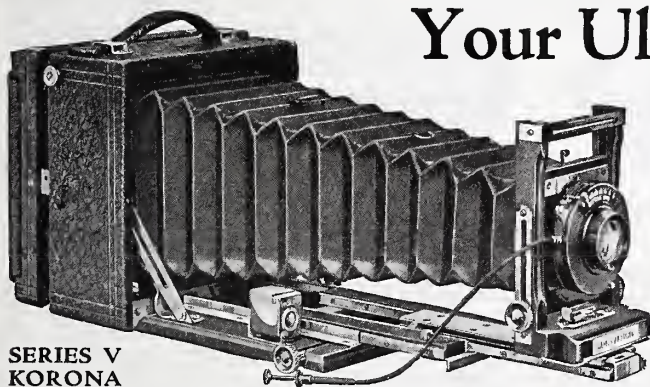
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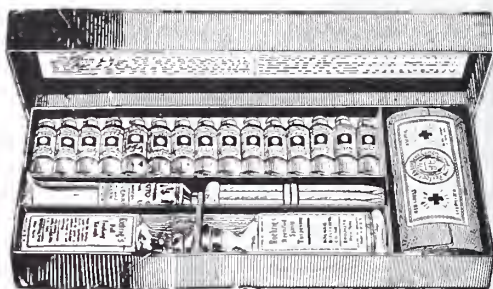
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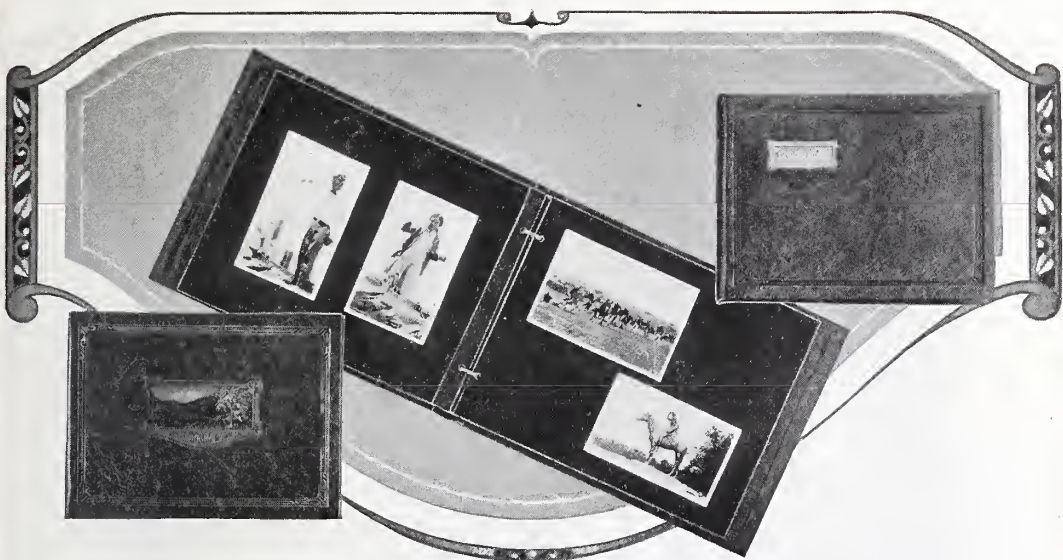
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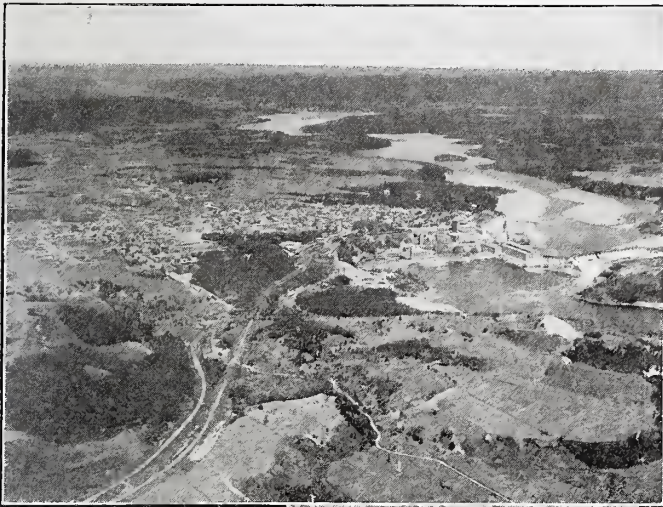
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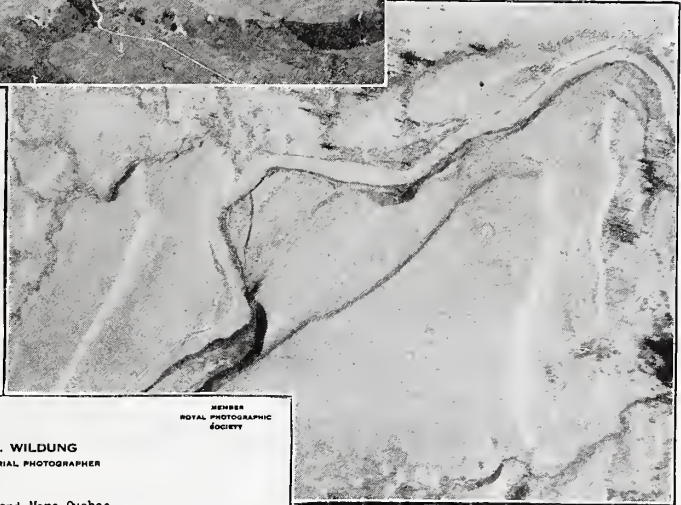
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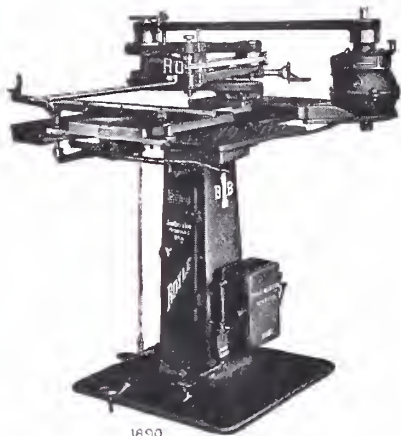
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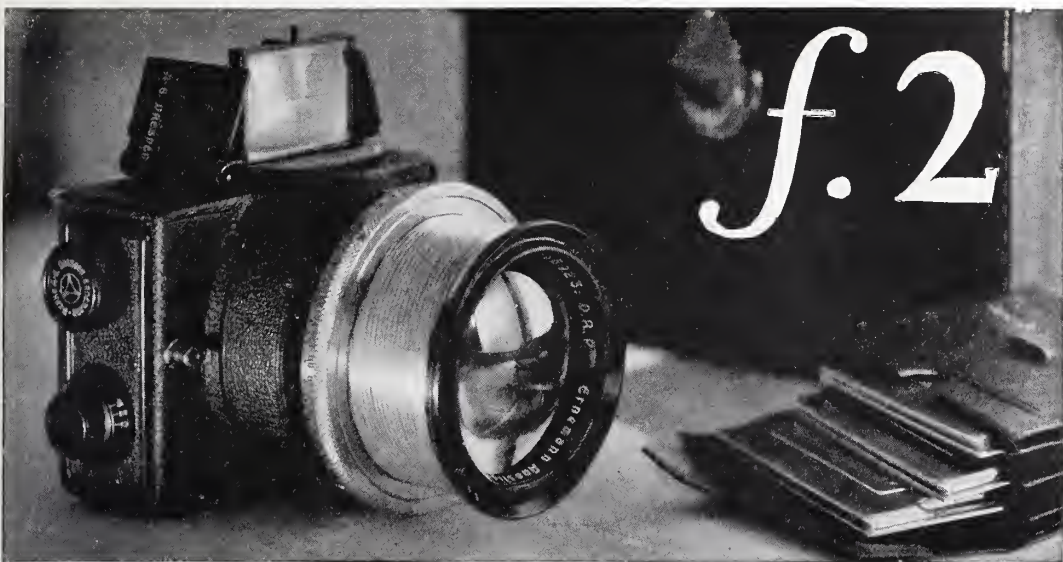
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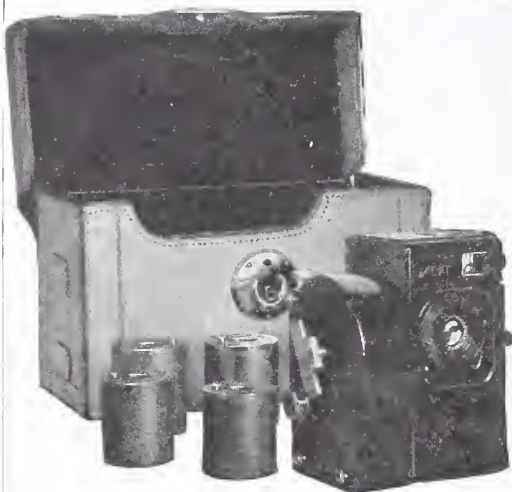
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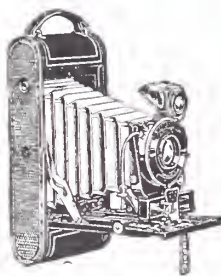
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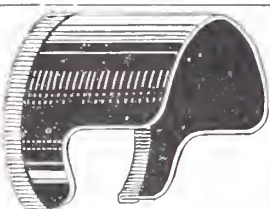
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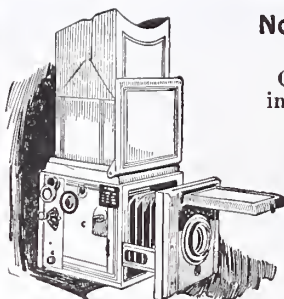
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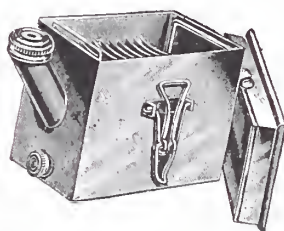
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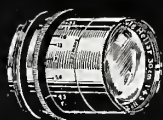
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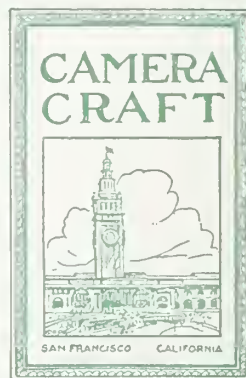
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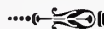
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CONTENTS FOR DECEMBER 1925

Cover Picture (Courtesy of Morton Co.).....	J. H. Brenenstul	
Frontispiece: Unfair Competition.....	John C. Vanderpant	
W. J. Roberts: Another British Master (Illustrated).....		571
Verses: Somewhere, Sometime, Somehow.....	Sigismund Blumann	577
Home Made Holiday Cards (Illustrated).....	William D. Sell	578
Amateur Photography in California in the Eighties (Illustrated).....		
	E. C. Clement	581
A Dainty Still-Life Conception (Illustrated).....	E. C. Bechtold	584
The Frederick and Nelson Sixth Annual Salon of Pictorial Photography (Illustrated).....	Elvira Albee	585
Photography in Prison.....	Virgil Kadel	591
Photographs as Christmas Presents.....	Sigismund Blumann	592
Memorandum of Table-Top Christmas Greeting Card (Illustrated).....		
	F. H. Harvey	595
Getting Results in Cine Photography.....	H. Syril Dusenbery	595
Editorial—Season's Greetings.....		598
Our December Competition.....		599
Contributors for December Competition.....		599
First Award Picture: December Competition.....		601
Winning Pictures: December Competition.....		602
Pacific International Photographers' Association.....		603
Photo-Finishers' Association of America.....		604
Chit Chat.....		606
Club News and Notes.....		609
Notes and Comments.....		610
Index Volume XXXII January to December, 1925, inclusive.....		613

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ROCHESTER,
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VOL. V

DECEMBER, 1925

No. 12



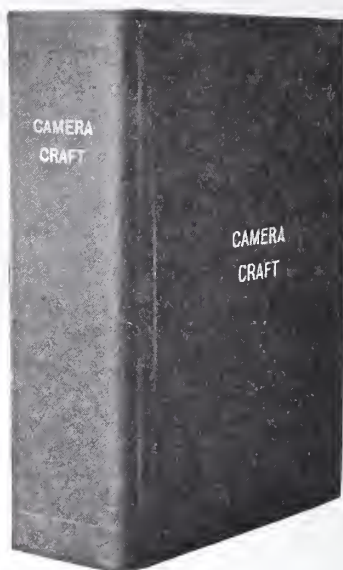
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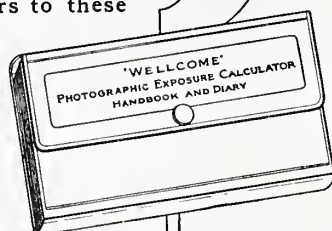
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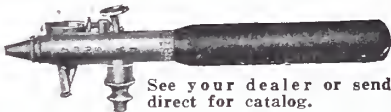
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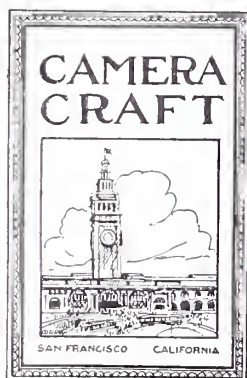
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3. Winning prints shall be published and full credit given. These to be kept in a collection to be judged at the end of each year.
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5. Prints submitted must not have been in any previous competition in this or any other magazine, and must not have been exhibited in any public exhibition, or reproduced at any previous time.
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Monte Luke: An Australian Master Photographer. One of our Biographical sketches of men and works. This one will be illustrated by some of the finest pictures that have come from the Antipodes.

Fish Portraiture: A really extraordinary treatise on a scientific subject exploited in an interesting manner. Mr. Beal has devoted years to this particular branch of photography and the methods and devices he has originated to make Portraits of Fish will astound the reader. Illustrated profusely with prints made by the author.

Retouching: Its History, Meaning, and Practice, with Lessons in Using the Knife and Various Etching Tools: by Beulah E. Ross. This lady is one of the National authorities on the subject and at the Convention of the Pacific International Photographers' Association her booth was acclaimed as one of the most useful and successful. Professionals and Amateurs are advised to keep these articles on file when they appear as they will constitute a Post Graduate Course in the Art of Retouching.

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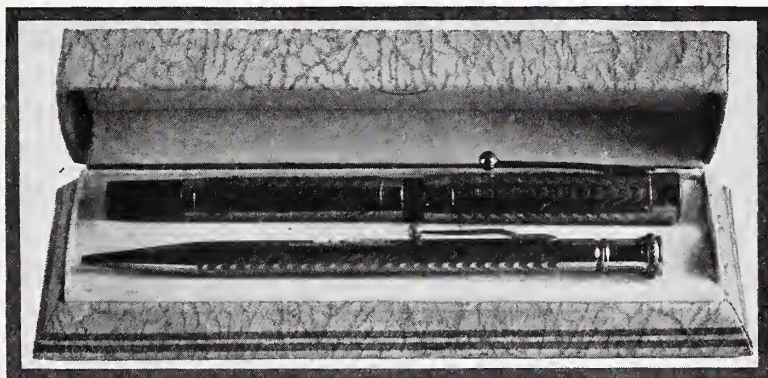
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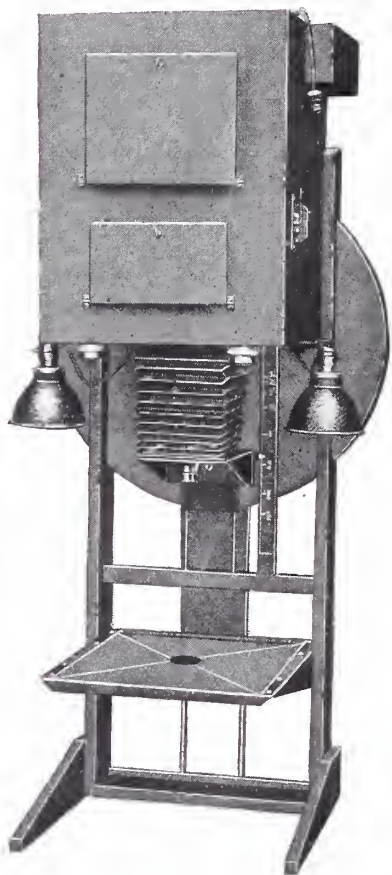
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A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII

DECEMBER 1925

No. 12

W. J. Roberts: Another British Master

Illustrated by Mr. Roberts' Prints



The reader must keep in mind that Mr. Roberts tells us about himself at the special request of the Editor and not from any desire to self-exploitation. If, therefore, the first person, singular number seem to recur more frequently than the writer himself would like, let his readers try to do the job and find how impossible it is to tell about oneself without use of the I.

Knowing Mr. Roberts' work and being one his admirers, we should have said much more about him and his pictures than he allows himself, but what he says is so apt and pleasingly modest that we print him verbatim. S. B.

It is only about two and a half years since Pictorial Photoplay attracted me; consequently my experience has been limited to that period. However, since the immature age of ten years, pictures and picture-making have attracted me, so much that I have lived all my life among artistic productions producing many canvases in oil colour and colour sketches.

Several months back some Bromoil prints of a very commendable order were brought to my notice, which decided me to lay the palette aside for the Camera. The change has not been all disadvantage, although the paint brush may some day exert its old fascination and reclaim me as a willing, even an enthusiastic votary. The charm of a ramble across the fields and common lands of Redfordshire and Hertfordshire armed only with a "Reflex," a searching instinct and a few sandwiches, is not in any immediate danger of being superseded.



W. J. ROBERTS

Encouraged by the appreciation of my early efforts in many of the leading exhibits in this country, I am more than willing to accept your invitation to write these few lines, hoping that some of our American Cousins may share the same enjoyments that have filled so many hours with pleasurable occupation. Life is too short for idleness and there is no truer satisfaction than that which follows a successful struggle with a difficult piece of composition or the capture of some transitory effect of lighting as the shadows of a cloudy day pass from one area to another over an undulating landscape spotted with farm buildings or broken by groups of trees or cattle.

Very few colour artists have "discovered" this part of the world, but if I mention in all modesty that nearly all of my honours—winning pictures have been found within fifteen miles of——— that prosaic little town may rightly claim to be a center from which many delightful excursions may profitably be made. Apart from actual subjects, the variations in the atmosphere, due largely to our specially British climate, gives one an opportunity of practicing under many conditions. It is no unusual experience to find myself rephotographing a group of trees in a lane or a stretch of open country simply because, upon a second visit, there is a subtle change in the atmosphere or there is a shadow on some section where before there was a prominent light. Although I carry away with



W. J. ROBERTS

me a mental record of the outstanding points of any composition that has claimed attention I cannot say that any of my pictures have yet reached the zenith of my ambition. If the negative does not freely reveal the fullness of the mental record I endeavor to introduce the deficiencies by tuning up the tones or placing an accent where it will keep the final result. It is the control one can exercise that constitutes my chief attraction to the Bromoil method. I am hoping to produce better results of even my most noticed pictures and am constantly revisiting old haunts with this ambition in mind.

From the foregoing it will be observed that landscape claims the bulk of attention, although "Still-life" has at times exercised its own individual attractions. I recall that upon one very interesting evening it took me twenty minutes to arrange the position of a few playing cards that entered into the composition that was being arranged upon my dining table.

Looking through my collection of pictures, "The Farm Road" is the one which satisfies me more than any other. It is of a subject not more than two miles from my home. Being so near, it has been photographed many times in the hope of improving it, but the negative produced still claims premier place. Like most photographers, my human instincts are



W. J. ROBERTS

well developed, and it may be that my personal preference for this print is influenced by the notice it has received at the kindly hands of the exhibition judges. "Cloudy June" was among my first attempts and is one of the two recently hung at the London Salon.

In conclusion, after a fair trial, I am more than satisfied that in photography, pictorially applied, there is a method of artistic expression and an education in artistic perception which of themselves are a sufficient reward for all the effort made, the small expense incurred and the sacrifice of the few more fleeting pleasures that might otherwise have filled one's spare time.

Addendum

By Sigismund Blumann

We have given Mr. Roberts his chance to speak for himself and with the characteristic modesty of men of ability he has not said the half of it. No less an authority than F. C. Tilney (whose name we use with trepidation) has praised his works in unmeasured terms. Eminent pictorialists of Great Britain have written to us and requested to see Mr. Roberts in our little Gallery of Fame.



W. J. ROBERTS

The pictures have been here so long that nothing less than this public apology to the maker will suffice. It was simply impossible to do justice to the great Englishmen who responded so promptly and courteously to my request for material for reproduction. Their work has appeared in the order of receipt.

When the reader is informed that the subject of this article is a musician, whether professional or amateur we cannot say, he will once more be lead to remark that many of the pictorialists of the world are men in one or another of the liberal professions. He is a young man, comparatively young in photography but old in the instincts that make an artist.

His treatment of whatever subject will be seen to be classic. That he has no fear of putting beauty into his pictures will establish his contempt of the passing fad that throws lines and masses into patterns and calls the results Art. Some will say the pictures are Pretty, with a curl of the lip and a contemptuous inflection. When the agreeable has been permanently taken out of art let me prefer Quinine to Candy and the smell of garlic to the fragrance of the rose.

We are glad to publish our shame—we love the work of Whitehead. We do admire the prettiness of Woods and Adams' children. We deeply

CAMERA CRAFT



W. J. ROBERTS

enjoy the placid pictures of Roberts. May he resist whatever tendencies arise or are brought to him to do less than make his pictures beautiful. And to all the serious British workers who are so sincere and outstanding in the same courage to make for more happiness and pleasurable emotions we say the same.

To all the world and our own American contingent we say that we have so singled out the British because they have consistently pursued an even course, not always to eminence but always to the end of saying what they have to say as they and not the ultimate Salon Jury would have it said. Their prints convey a strength, apart and irrespective of inherent merit, that gives the writer a feeling that Johnny Bull has not lost the spirit and the stamina that makes us proud to call him our kin cousin.



SOMEWHERE, SOMETIME, SOMEHOW

By Sigismund Blumann

Somewhere beyond the dim and hazy line
Where heaven dips and rims the earth within
Its wide, cerulean sweep, there is a place
Where Beauty reigns; And there supernal joy
In forms and colors perfect charm the eye

Sometime when yet the past and future meet,
Which is not then nor now, exists an hour
When I may do the great, heroic things
My mind conceives: May make those pictures, great,
Or write that verse, or capture on the wing
The tones of that sweet song within my soul

Somehow my soul shall wander to the place
That lies beyond the dim horizon's shore.
Sometime my heart shall waken to the hour
With real content so lavishly endowed,
And I, yea even I, shall see and know
Such beauty as this earth has ne'er beheld:
Shall take my camera and exalted, find
That every shutter snap shall have achieved
A masterpiece. Then shall I sing a song
Such as the angels sing, and pen a verse
To ring adown the years for my posterity.

This picture, and this song, and too, this verse—
Ah, sorry fate that mocks our mortal scope!—
Must ever be the one unmade, unsung,
Unwritten and unknown. Yet is it real.
For somewhere, sometime, somehow they exist.
And if the finite mind of me cannot
Encompass place, or time, or way, I still
Can work with words and juggle tones, and try
To capture pictures on the stubborn films:
Can believe them possible, and true, and real,
Because God made them so for me to seek.

Home Made Holiday Cards

By William D. Sell

Illustrated by the Author



"Homemade" and New Year's Cards,—how are they made? Now that is no question to treat of in the CAMERA CRAFT. There have been several very entertaining and instructive articles printed the past few years in its pages, and its readers ought to have some very good ideas of their own on the subject. Yet it is a seasonal topic, and I can only hope to add something to the interest, and maybe cause others to take up the work.

First it might as well be understood that you cannot get them made at the corner drug store; you must "do your own work" from start to finish. And I take it, too, that there is no need to discuss the kind of camera you need,—the proper stop,—developers,—light,—or other elementals, for those who read

CAMERA CRAFT certainly know these things. So I will simply take a few of the cards I have been guilty of and make a running comment. When you have read it, you can say, "He did not do it correctly, and I am going at it differently,—or,—I believe I'll use his methods." Take your choice!

The first card is the business card of 1922. The original was done on a large scale,—on white paper,—photographed down to post card size,—on a slow process plate,—slightly overdeveloped,—with a hydrocholine-bromide developer,—cleared in Farmer reducer. That is the whole tale. It did not take like I thought it ought to: it was too well done, and did not look "homemade," and there was no evidence of amateur photography.

I was too busy to get out one for 1923, but for 1924, I evolved the one with the horn glasses and the surveyors transit: isn't it awful? The "advance exhibit" of a print evoked such favorable comment that I decided on a personal card also, and the "two bust" card of that year is the result, and I do insist that it is not nearly as bad as the other. But take! Did they take? They did! Why, friends who were overlooked on the mailing list wrote and asked for them! Both cards were lettered on large sheets of paper with ample margins, which served as background for the figures, and some blocking out was done.

CAMERA CRAFT



I know this sentiment is reciprocated.
 But may I not hope that our professional relations,
 During 1922, may be of such a character
 So as to result in the consummation of the wish
 For both of us
 My office is room 301, Virginian Land Bank Building.
 Telephones: office-Cap 4012-residence-Cap. 405.
 Come and see me, or call me up and I will come and see you.
 Charleston, West Va.

N.D. Sell

WE AT OUR HOUSE
 WISH YOU AT YOUR HOUSE



**Merry Christmas
 Happy New Year**

Charleston, West Virginia.
 December Twenty Fifth.
 Nineteen Twenty Four.

N.D. Sell
Rose Osborne Sell

TWO EXAMPLES OF POSITIVE PRINTS

For 1925 I wished something different from previous effects, and began early in December. The black gum tree with the poster was one of the attempts, but I did not use but few of these, as it was a slow printer and necessary to dodge in printing, and the mailing list had grown so that I did not have time for that one. Other essays were made, and at length, at the last minute, the white dragon card was gotten out in about an hour. It is not strictly photographic, for the "negative" is hand made, on tracing linen such as draftsmen use, and the prints made direct from that, but it was a rapid printer and that was an advantage. The personal card was mulled over, too, and negatives were made and discarded, for I wanted to show "our house" from an actual photograph, but it was so hemmed in by trees and shrubbery that finally a drawing was made of it and copied on white paper with the lettering, and photographed down.

The reception these cards got surprised me. I began to realize that the recipients were neither art critics nor expert photographers. The cards were something different. They showed they were homemade and





PERSONAL FRIENDS APPRECIATE A REMEMBRANCE THAT BRINGS THE FACE OF THE
SENDER TO ACTUAL VIEW

personal work, and with a lack of knowledge of things photographic people assumed that more time and effort had been put on them than actually had. Friends wrote personal letters of thanks on the assumption that each of them were among the few favored, not knowing (nor did I tell them better) that they were mailed by the hundreds.

The dragon on my business cards is my “mark” that has appeared on all drawings out of my office the past twenty-five years. That is, you will notice, the only “advertising” that appears,—not even what my line of business is, for the cards go only to those who know me and my clients.

You may now answer me and say, “I cannot letter like you do.” You do not have to. Keep your eyes open and you’ll find printed mottoes, and if you have no appropriate photographs, you may be able to use even cuts. Patch,—overlay,—trim,—use a smooth background and watch out for folds and wrinkles (and reflections),—slow plates,—contrast developer,—spot out the lines of your patches,—and print. Try again, if it is not satisfactory.

I forgot to mention that I discovered that I got the clearest whites by giving full exposure in printing, with slight over development, and then clearing in weak Farmers reducer,—just a light lemon shade. Do not put in too many at one time,—a few seconds, and sometimes just a swish is all they need.

Gifts

It is not what one gives but the soul of the gift that counts. In fact it is often the spirit of affection expressed in a trivial thing that proves most precious. The giver still vitalizes the gift.

S. B.

Amateur Photography in California in the Eighties

By E. C. Clement

Illustrated by the Author

"Those days are gone forever," the days back in the eighties when there were just a few amateurs interested in photography, and the fiend had not been born. The "bug" landed on me and his bite so inoculated me that I still make a snap now and then for the kick I get out of it as a diversion, the pleasure of trying out new materials, and the joy of the excellent results these days that conditions in the old days precluded.

My first Camera was a Blair box, the then smallest size of 5 x 8. A square bellows, lens board full size of the front, rear focusing with a rack, and a huge lens weighing about 3 lbs. The camera "folded" and went into a wooden box with the lid held in place by small brass hooks, and a little brass handle on top to carry it with. The lens, some six inches long and 2½ in diameter, had to be unscrewed from the camera and carried about in a buckskin bag. And don't forget those diaphragms, all riveted together, for forget them we would once in a while and then when ready for an exposure an excited search through all our pockets failed to reveal them, and we were put to the expedient of making our stops out of heavy paper, visiting cards, or whatever was handy.

The lens was said to "cover" the plate. It was surely large enough but the circle of light never seemed to reach the corners, so we always allowed for a good margin.

No shutters in those days and "cap-off and cap-on" was our speed stuff. And when you dropped the cap you slapped your hat over the lens while you replaced the slide.

As a matter of course the tripod, heavy and cumbersome, was indispensable, and a half dozen or more double plate holders in a canvas bag gave "weight" to our little outings in search of views.



SOME EARLY EIGHTY SNAPS

By E. C. CLEMENT

CAMERA CRAFT

Plates? Why yes, we had the old Carbutt plates, slow and sometimes uncertain. Then we occasionally made our own wet plates, rushed out with the plate-holder wrapped in a damp cloth to keep the plate from drying out, and back for immediate development with Iron.

Have you ever tried the trick of "flowing" a glass plate with collodion, balancing it so that the liquid would reach all the corners without running over and succeed in getting a goodly portion of it down your sleeve? Then you know not the joys of amateuring.

Then there was the paper. The most of it we made ourselves. We would shake up the white of eggs in a bottle with broken glass to cut it and thus get our albumen to give the paper its first coat. Floating the paper on the silver bath came next and then it was dried in a dark box and when ready for printing it was "fumed" with stronger ammonia, a sort of strangling undertaking. A printing "in the sun" for 20 to 30 minutes and a washing through several waters, toning, hypoing, more washing and finally a print. Lucky were those who got a nice warm tone and escaped the red. But our prints were permanent at that and occasionally we got a marvelous tone but were never able to duplicate it.

Oh! those chemicals we used to buy. "Uniformity" was a word entirely overlooked by the makers, and a whole bath of paper so painstakingly made ruined on account of the chemicals used in making the silver bath.

The "dry" plates were considered quite uncertain and the National Association of Photographers in convention at Indianapolis about that time discussed very seriously whether or not dry plates would ever be a perfect success and many advocated the old wet process as superior.

Amateurs, however, were springing up all over the country and began to insist on better and purer chemicals, finer lenses, and improved apparatus, and it is to them that the world owes the rapid advancement made in all those lines.

My first shutter was made out of a cigar box with the aid of a jack knife. A sliding panel actuated by rubber bands was shot past a hole in front of the lens about the size of the largest diaphragm. To change the speed the rubber was stretched or loosened by turning a screw-eye to which it was fastened. It goes without saying that the speed was not set to figures.

The first attempt was made down at the wharf where there was water and sky to help out. A "snap" was made of a small sail boat that happened along and I am enclosing a sample of the result. Encouraged with that a try was made in Chinatown, but the lady objected and turned her face a little too fast for the shutter, but we were all delighted with the print.

About that time hydrokinon came on the market as a developer and good results were obtained with full exposures which we always secured except when using our shutter.

CAMERA CRAFT

Upon the death of General U. S. Grant in 1885 many business houses in San Francisco were decorated for the memorial services and the amateurs were out in force to picture them. My view of the old "Chronicle" building down on Kearny street is shown you, and you will note that the pedestrians who did not stop to watch us simply left their shadows, or spirits.

With the coming of the Grand Army to San Francisco a huge arch was built over Market street at Kearny and Third streets. The view of it shown you here gives an idea of the appearance of that section of the city in those days.

Bicycles were just in vogue, the old high-wheel, man-killing kind, and of course San Francisco had a "club" and when they were all ready for a run we lined them up for a picture. Perhaps you can recognize some of your old time friends in that line.

Two views of the city from Nob Hill show the old town as it looked back in the eighties. One of the favorite spots for pictures was Sausalito and vicinity as the sun would shine there when the fog was thick in the city. A view of the old wharf with a typical Sunday crowd of the eighties carries our thoughts back to those pleasant days of picture making.

Meeting on our outings, and in the city to discuss our successes and failures, brought the suggestion to form a camera club, so on March 26th, 1890, a handful of amateurs met and organized the California Camera Club, electing "Tom" P. Andrews as secretary. Tom was then a clerk in a stock house down on old Commercial street near the What Cheer House where he dispensed bum chemicals.

My receipt for my charter membership fee was number 15 and I still cherish it and feel safe in saying it is the only one in existence.

The principal method of exhibiting our pictures was by magic lantern, oil burner with camphor ice in the kerosene to whiten the flame. Our original showings filled all available space in our hall with enthusiastic friends. The slides were strictly home-made, mats bindings and all. We had no thin covers so the slides were rather thick and irregular but a

\$ 10	San Francisco,	MAR 26 1890	18
Received from	E. C. Clement		
TEN		Dollars,	
CHARTER MEMBERSHIP FEE.		100	
CALIFORNIA CAMERA CLUB.			
No. 15	P. P. Andrews		
SECRETARY			

A PRECIOUS SOUVENIR

home-made carrier cut out of cigar box, with a couple of pieces of an old clock spring in the slide, took care of the differences. I still possess about 75 of those old slides in a fair state of preservation and have considerable sport showing them to friends, especially those who were acquainted in California in those old days.

Early in the nineties I visited Chicago and gave an exhibition of slides before the Chicago Camera Club which resulted in much favorable comment in the press over the progress made by the California Camera Club.

All of the "fads" that have come out have passed over my head as I am a lover of what is termed straight photography, and dear old Edgar Felloes when examining some of my prints said to me: "They are as fine specimens of straight photography, from exposure to finished print, as I have ever seen." Having absolute faith in his judgment on such matters I follow the straight path, photographically at least.

A Dainty Still Life Conception

By E. S. Bechtold



There was no trick to it. All I did was to pose my subjects, light the candle, give an adequate exposure and develop to get all there was on the plate. Anyone can do it and it is a pleasant task. The idea is elastic and can be improved and varied according to will and skill.

The Frederick and Nelson Sixth Annual Salon of Pictorial Photography

By Elvira Albee

An Eastern art critic tells us that "Business on vacation plays golf. Art on vacation still paints pictures." He proves this assertion by enumerating the summer art exhibits in New England and vicinity, and as a typical instance of artists' ways in summer days, gives an interesting glimpse of the twenty-fourth annual exhibit of the Lyme Art Association.

Lyme is a sleepy old town in Connecticut with wide elm-shaded streets, and the exhibition is being held in the Association's own building, described as being "agreeably composed of shingles" and not looking particularly new, though it has not yet succeeded in looking old. "Nowhere could the contrast with the French Salon be so complete, yet the aspiration toward beauty is there, and the achievement of beauty is also there."

If this kindly reviewer were transported from the quiet of quaint old Lyme to the busy streets of Seattle, he could spend a pleasant hour in Frederick and Nelson's auditorium, where, as is their generous custom, the firm has provided an opportunity for the public to see and enjoy the best in artistic photography. Though evidently familiar with the painter's art at home and abroad, there would be no embarrassment in entertaining so sympathetic a critic at this Salon, for he recognizes the "aspiration toward beauty" as the common ground where all artists meet, whether the medium be brush, pencil or camera, and he appreciates the ideal even if not fully realized. He is also interested in the reaction of the people and confesses to "listening in" to the comments of those who were faithfully making the rounds and painstakingly studying the pictures despite the oppressive heat of an August day.

Acting upon this suggestion a visitor lingering in the restful and beautiful surroundings at Frederick and Nelson's Salon would find pictures and people even more interesting. A bit of innocent eavesdropping would reveal the fact that "Art for Art's sake" is less popular than a skilfully handled "human interest" subject.

Laura Gilpin, Colorado Springs, Colo., has achieved a happy combination of heart and art interest in her "Visiting Nurse with the New Baby," which was given first prize. The humble room, the group of half-awed children and the mother who must depend upon the kindly but brief services of a visiting nurse, all tell of a pitiful welcome for the little traveler from Everywhere.

The same artist sent five other pictures, two of which are specially charming. "The Prelude," received official Honorable Mention, and the "House of the Cliff Dweller" many unofficial ones.



THE VISITING NURSE WITH THE NEW BABY

Frederick and Nelson Sixth Annual Salon

By LAURA GILPIN

The second prize was awarded "Remuda," Forman Hanna, of Globe, Arizona. It is rich in local color, and specially interesting in this highly motorized age when the few faithful and patient horses remaining are slowly going out of our daily life, even as they are being driven out of the picture.

"Artist and Model," the winner of third prize, is by F. A. Kunishige, of Seattle. A gracious model in graceful pose, suggesting that she is herself an artist.

From Madrid Echague J. Ortiz sends six prints full of foreign charm. Typically Spanish are the two character studies "Lagarteranas en Misa" (Peasants at Mass) and "El Tio Chotoy su Mujer" (Wifely Influence).

The former, which is given honorable mention, shows a group of peasants at mass. There are two whispering women in the foreground whose expressive faces indicate that matters of wordly interest have interrupted their devotions.

After a study of the faces in the second picture, Wifely Commands would seem a more fitting title than "Wifely Influence." Friend husband may be making fair promises in the interest of present peace, but one suspects many mental reservations, and is not deeply sympathetic.

CAMERA CRAFT



TOO EARLY ON THE JOB

Frederick and Nelson Sixth Annual Salon

By JOHN HELDERS

CAMERA CRAFT



WHISPER

Frederick and Nelson Sixth Annual Salon

KAYE SHIMOJIMA

CAMERA CRAFT

"Unfair Competition" by J. Vanderpant, of New Westminster, B. C., deserves not only the honorable mention it received, but a special award for its clever title. A one hundred per cent efficient electric globe is shedding a hard, brilliant light above; lower in the picture a candle is placidly burning in its quaint, old-fashioned candle-stick, but the mellow glow is lost in the glare produced by its up-to-date competitor.

California is not as fully represented as in former years, but there is a goodly showing of excellent work.

Julius Cindrich, Los Angeles, sends a group of six, of which the one called "The Woodland Fairy" is particularly charming. A tiny elfin figure seems dancing airily into an enchanted wood, and as we look we all believe in fairies.

Another picture appealing to the lovers of Peter Pan, is "Once Upon A Time" by Mary Ballard of Seattle. Two little tots are starting out hand in hand, upon what we somehow know is to be a high adventure, leading straight to the shining land of Happy-ever-after.

S. E. Hutton, Seattle, brings us back from the dreamy realm of fancy, to the practical but equally fascinating world of everyday. His two pictures "The Mine Superintendent" and "Outside Foreman" are both arresting character types—men who know men in the mass, and know how to use them as parts of the great industrial machine.

"Too Early on the Job," by John Helders, Vancouver, B. C., shows a familiar phase of working days. As the title explains, some men have arrived "too early," but they are willing waiters and are strictly observing union hours, and patiently restrain any impulse to "get on the job" before the ethical time.

"Mother and Children," by Mrs. Dorothy Jarvis, of Brookline, Mass., has a statuesque beauty of line and pose, fully deserving the honorable mention accorded it.



THE REMUDA

Frederick and Nelson Sixth Annual Salon

By FORMAN HANNA

CAMERA CRAFT



LAGARTERANAS EN MISA
(Peasants at Mass)

By J. ORTIZ ECHAGUE
Madrid, Spain

Frederick and Nelson Sixth Annual Salon

Seattle artists are unusually well represented at this sixth Salon, which is a pleasant proof of appreciation. That their work compares most favorably with that of outside contributors should be a matter of local pride.

It is impossible for a brief review to do justice to so large and excellent a collection of prints, and one leaves the exhibit with that uneasy conviction. Doubtless a second survey would double the list of personal favorites, while another observer might make an entirely different selection, yet one of equal artistic and technical merit.

While many artists of many minds make many pictures of many kinds they will still be enjoyed by people as different as the pictures, and in places as different as Lyme, Connecticut and Seattle, Washington.

Let Business on vacation play golf, but may Art still make pictures.

Photography in Prison

By Virgil Kadel

Photography has been spreading to every portion of the globe and is popular with all classes, and now it has found its way into the prisons, where it is destined to help, in conjunction with other educational and recreational pursuits, to equip the inmates against the day of their liberation so that they may assume a place in the community as useful and productive citizens.

Commercial Photography is a respected, remunerative and common calling. Day by day it is becoming more and more a necessity in the business activities of the nation. There is not an over-supply of efficient men in the profession and this is one more recommendation for its being adopted as part of a Prison Curriculum.

All men serving time for crimes committed are not congenital criminals. Comparatively few of them are in for life and, therefore, many will in due time be set free with the responsibilities of life thrust upon them and an inconceivable additional burden of reconstructing their own lives and fighting down the past.

The almost insurmountable difficulties of teaching and practicing photography behind the stone walls may be surmounted with the generosity of more fortunate citizens and manufacturers.

Pictorial photography, owing to circumscribed areas and limited scenic possibilities, will have to be taken up in theory, but the principles of art may be presumed to hold in one place as well as another. If an influence that is beneficent and an education that is reconstructive be all that men and books are proclaiming, then Photography is to be recommended for every prison in the land.

Note—Starting the good work, Camera Craft is happy to have been able to send a few standard books on Photography to the above writer as a nucleus for a Photographic Library. Manufacturers, dealers and philanthropic citizens are invited to send anything that they think will be useful to the purpose in hand addressed to P. R., Camera Craft offices.—S. B.

Photographs as Christmas Presents

By Sigismund Blumann

It has come to pass that everyone and his brother is in some degree a photographer. To give a photograph for a present is like sending coal to Newcastle. If at the festive Christmas season yourself were to get a picture from every friend who has a camera and were to send a picture to each of your friends in return what a glorious time it should be for the Photo Dealers: And what full wastebaskets all of you should have.

Exchanging prints is fine for an all-the-year-round activity. You can see what others are doing and learn how much better you are than they and you can show them your superiority. But at this time of year you feel an urge to do something different, something exceptionally nice. You have a conviction cuddled away in your head that photography, which can produce so much of what is beautiful must offer the means of making Christmas presents that shall be not only novel but acceptable.

The first means at hand are to exert yourself to make better photographs since anyone can make snap-shots but few can make real pictures: To get pictures of places or persons that are of unusual interest; And to make the prints themselves different from the usual sort. This article is not intended to show you what others have done but to stimulate you to creativeness by suggestion.

The picture of a beautiful child, pretty girl, a pictorial landscape, a bit of light and shade, the twig of holly or mistletoe, and arrangement of still-life material, even a clear copy of a classic painting of the Savior or the Madonna, may be used in such ways as to make delightful gifts. One way is to frame the subject in a frame considerably more ornate than good taste would permit for hanging, and to photograph print and frame, being careful to square-up on the ground glass. From the resultant negative many prints may be made on one of the unusual papers now obtainable in the open market. The thin, parchmenty sort make remarkably fine things—Charcoal Black, Japanese Parchmyn, or the latest Eastman creation in extra-thin Vitava.

In thin papers proceed like this: Take a 11 by 14 or 10 by 12 sheet and double it accurately in half with the sensitive or emulsion side out. Be certain to put a sheet of red or black paper of about the same size between the folds and with a mask, the opening of which is as you desire, register carefully and print your picture by contact or enlargement. It is now optional with you to double print a border from a negative which you may have made by copying a printed border, by photographing a picture frame with black paper where the glass usually is, or by a border negative which may be bought ready-made. Or you may design your own borders and draw them by hand on the developed, fixed and dried print. Or, yet again, you may have borders and text printed on a press.

CAMERA CRAFT

Such a folder is a thing of beauty as it is, but there is still something you can do to it to make it a novelty. By varnishing the back with the following mixture* used on a clean soft camel's hair brush of about one inch width you shall produce that really and truly parchment—like material that you see on the higher priced holiday cards nowadays.

Then there is the possibility of hand coloring your pictures with some of the really excellent paints made for just that purpose. You have a choice of water-colors or oil-paints. One enterprising manufacturer of Photo Colors has started a school in tinting and if you doubt your present ability you may easily learn. A colored print on thin paper transparentized is something you will enjoy having, getting, or giving.

Should you prefer heavy paper cut card fashion you may get Old Master, Wellington Tiger, or similar faced boards in Cyko, Defender or Haloid. In fact some of the Haloid Portrayo surfaces are exquisite. On card-stock you will want deckled-edges which are simply made by bending where the edge is to be and cutting with a dull knife or the back end of a table-knife or by the trick used by professionals in a larger way by sawing with a clean carpenter's saw. To make such an edge antique or scorched paint the fussy feather ends with brown dye, ink, or water color paints. Does your fancy turn to tinsel? Then touch up the edges with gold, silver, or aluminum paint which may be bought in water-color form.

If you are so fortunate as to own an enlarging device you may make the most glorious steel engraving effects by enlarging to 6 by 8 on a 11 by 14 or larger paper and when dry make a plate mark and tint block in the following way: Cut a mask of Cartridge or Stencil board of the three ply weight saving the cut-out piece as well as the mask. Cut another mask just like it, only an inch or two larger opening and save both as before. Print through the smaller mask, then when the print has passed through all its manipulations and is bone dry put the larger mask carefully centered over the picture and smear some blue oil-paint softened with the Medium* given below till it is evenly and smoothly spread over the entire print and margin exposed through the mask. Pick the mask up with care to avoid smudging and let it dry. You may now take either the smaller or larger cut-out piece of the board and lay it carefully just where you want the plate-mark countersunk, hold it in place and turn it face down on a piece of plate glass, a marble table or hardwood board. Find the edges of the card which is now under the print by feeling for it with a clean finger and press down to make a mark, having found the place you can gently run an agate or glass marble, or the end of an ivory handled knife or any hard, clean, rounded tool along the edge thus making a clear dent all round. Pick up your print and turn it face up and you will find a neatly countersunk plate-mark.

We made our embossing tools from a hickory drum stick. It was sawed into lengths of about six inches each and the ends sandpapered to the desired roundness then dipped in hot paraffine and rubbed to a high

polish. The end of the drumstick makes a tool for sharp plate-marks, the thicker end with its larger curve made more of a bevel. A little skill will soon be developed as you find that the slant at which you hold the stick determines the character of the mark made. Beware of changing that angle or of varying the pressure.

In the holiday issue of Camera Craft of last year (December number, page 525) is an article by the present writer which may serve the present reader, and in the November issue of the same year (page 523) Mr. Carl A. Bergmann has given us a way to the creation of quite the finest things of the sort we know.

Formulae*

Transparentizing or Parchmenting Varnish

Canada Balsam	1 ounce
Turpentine	8 ounces
Boiled Oil	4 ounces
Floor Wax	1/4 ounce

Dissolve with gentle heat in double boiler, put into wideneck bottle and add 4 ounces Carbon Tetra Chloride.

Shake well before using and frequently during use to keep emulsion in a homogeneous condition and apply with a one or two inch camel's hair brush. Let dry in a dustless place overnight or longer and wipe off superfluous oil and press between blotters.

Waxoil Medium or Tintblock Paint*

Floor Wax	2 ounces
Turpentine	4 ounces
Oil of Lavender	1 drachm

Dissolve the wax in the turpentine in double boiler and when cold, bottle and add the lavender oil. To use make a pouncing bag by taking a wad of absorbent cotton and putting in center of a clean square of muslin, twist the muslin about the cotton till the whole makes a fairly hard ball then tie so that you have a sort of firm swab. Squeeze out a little artist's oil-paint or better Photographic Oil Paint of the desired color and pour a little of the above medium on it, then rub well together with your swab. You may now boldly smear the paint over your picture, gently but quickly till it is smooth and thinly evened. If too dark use less paint next time. To rectify on print already pigmented add plain medium to swab and smear on print till paler.



Memorandum of Table-Top Christmas Greeting Card

By F. H. Harvey

Illustrated by the Author

Desiring to get out a personal photographic Christmas card, a search was made through the late photographic magazines but we found ourselves at a disadvantage in that practically all of the illustrations included children. Not being blessed with any, as yet, we were compelled to resort to a toy store and our subjects therefore had to be purchased for both the Christmas and New Year's portions of the card. Our idea was to combine a Christmas together with a New Year's greeting card. We first made the mistake, in setting up our table top picture, of using too large and fanciful a toy house, which detracted from, instead of improving, the effect. A smaller house was then secured and we thought the simple picture the better of the two.

Like practically all other pictures, there is room for improvement, the principal one in this case appearing to be the reversing of the hill and the house. Owing to the limited time we had in which to get out the card, and the enlargement having already been lettered, this reversal was not attempted. A glaze, called artificial snow, was used to top off the raw cotton.



Getting Results in Cine Photography

By H. Syril Dusenbery

In order to get the best possible results with your cine camera, you must use considerable care and forethought in its operation. First you must study the manufacturer's instructions and then learn the limitations of your particular camera. Do not expect the impossible. Do not be disappointed if your picture, when projected on the screen, is not as good as what you are accustomed to see at your favorite movie theater. Professional cameras run by expert professional camera men working under ideal conditions produced at an enormous expense in a studio specially built for the purpose, should not be compared with a sixteen millimeter amateur camera results. Your outfit is not designed for such comparisons. You can, however, get excellent results by observing a few simple rules plus a liberal sprinkling of common sense in the operation and manipulation of your camera.

The standard recommended speed for cine photography is to take pictures at the rate of sixteen per second. Let us adhere to this standard speed until such time as we become expert enough to know when and how much to vary this speed. Motor driven cameras should be carefully tested from time to time to see that they are running at this standard speed. If you own a hand-cranked outfit it is essential that you turn the crank at the rate of two turns per second. Learn what this speed really means and practice until you can maintain this speed steadily and accurately. Crank with a wrist movement, holding the forearm steady. Keep the rate uniform at all times. Don't get excited and speed up while cranking. Practice until cranking becomes second nature to you.

Every manufacturer gives directions for exposure. Follow them! Remember that the **speed** of the shutter is constant. This means that the **time** of exposure that each individual picture receives is constant. The amount of light admitted during this constant period of exposure depends on the **stop**, or lens opening, used. This is the one variable in cine photography. To those who are accustomed to doing still photography, it is well to remember that the actual time of exposure is in the neighborhood of one thirtieth of a second. At this speed with Eastman Film the stops F. 8 and F. 11 will be the ones used most on average scenes with good light. Remember that a larger opening must be used for a close-up than a long-shot under the same light conditions. Do not attempt to take distant scenes unless the atmosphere is very clear and the light bright enough to permit the use of stop F. 16. Remember pictures that show on the screen as being very dark and hard to see are **under** exposed, while pictures that are **glary bright** are **over** exposed. Either effect is displeasing on the screen. You must learn the mid-point between these two extremes, the point of correct exposure. It is recommended that you keep an accurate

CAMERA CRAFT

record of the stops used on each scene so that when the picture is shown on the screen you will be able to check up on the various scenes and in that way learn what good exposure is and how you obtained it. After a little experience you will surprise yourself with the correctness of the stops you select for the particular conditions under which you happen to be working.

If you have a focusing model camera, measure the distance with a tape line from the lens to the subject and set the focusing scale accordingly. Professional camera men make use of a tape measure whenever it is impossible to focus directly on a screen in the camera. A fifty-foot tape measure is an essential part of your equipment. Don't guess at distances, measure them! Remember that the picture on the screen is highly magnified and that if an error in focusing is made, the picture will appear very much out of focus and blurred. Good definition is obtained by measuring distances. In addition to that, always use the very smallest stop that the light condition will permit. While the use of a small stop will tend to correct small errors in judging distance, it is better to play safe and make it a rule to measure the exact distance with a tape line. Every focusing camera when set at stop F. 16 becomes a universal focus camera, provided the focusing scale is set at about its mid-point, which is usually about twenty-five feet. This should only be used when the light is strong enough and when the subject is moving and continually changing its distance to the camera.

Make your scenes short. Most amateurs make them much too long. They do not realize this error at the time they are taking the picture; it shows up on the screen afterwards. Then it is necessary to "cut" the scene by removing a length of film and discarding it. Professional camera men are in the habit of taking several times as much film as is actually required, cutting down the film afterwards. In amateur work this is needless waste. Next time you visit a movie theater where a news reel is shown, take out your watch and time some of the scenes—they are rarely over ten to fifteen seconds in length. Time them and see for yourself. It is surprising how much you can show in ten seconds. Ten seconds means just twenty turns of the crank. Make it your rule that when taking scenes such as landscapes or other scenes lacking action not to take more than twenty turns of the crank or ten seconds of shooting. 13.

Finishing laboratory experts whose business it is to review amateur films all day long say that the chief fault of most films they handle is caused by swinging the camera in attempting to make a panorama. This causes the picture to dance and jerk about the screen to such an extent that they often become dizzy looking at it. Motor driven cameras should be held as steady as possible. Do not swing them around while taking a picture. Kalam

(To be continued in January issue)

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII

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No. 12

A Merry Christmas and a Happy New Year

The year has unrolled its scroll to the final chapter once again and the second baby year of our incumbency of this Editorial Chair finds us wishing you with renewed fervor the compliments of the season. Last year good wishes came from the remotest corners of the earth and we feel these lines carry our best feelings far abroad. To all of you, dear friends, the owner of Camera Craft, every soul who has a part in its making, and the writer join in the desire to convey to you wishes for the best earth holds. God's in the Heavens and Christ is at His Right Hand. Till we are called to bow at that Bright Throne may we continue carrying on somehow, somewhere, to the end that our friendships shall last. May we find ourselves able to do well that which we set out to accomplish. Thus may we hope to find every year bringing in good time to us all.

A Merry Christmas and a Happy New Year

OUR DECEMBER COMPETITION

Glory be! Camera Craft's ambition has been realized. Long may our elation have cause to last. Plenty of pictures, and a wonderfully high average of quality. Some of the prints might have taken first place in any Salon.

Our special commendation goes to Julius Aschauer, President of the Amateur Camera Club of Vienna, Austria, and to Doctor Pardue of the New Jersey group of amateur masters. Their contributions have been of remarkable value and their persistent efforts for first place are an example and should be a stimulus to others. Mr. Aschauer works in Bromoil Transfer and all who have seen his gems enthuse and go away determined to find the Golconda of Pictorialism which is nearer than the end of the rainbow and is attainable by any and all.

Many of the awards have gone to men and women, and even children who either happened upon or achieved with study and carefulness pictures worthy of respect. The advanced worker, by no means, had anything like an assured winning at his beck and call. Our juries have been "Hard Boiled" and neither previously established reputations nor other influences affected them. In fact they were selected for the express purpose of passing upon each picture on its merits.

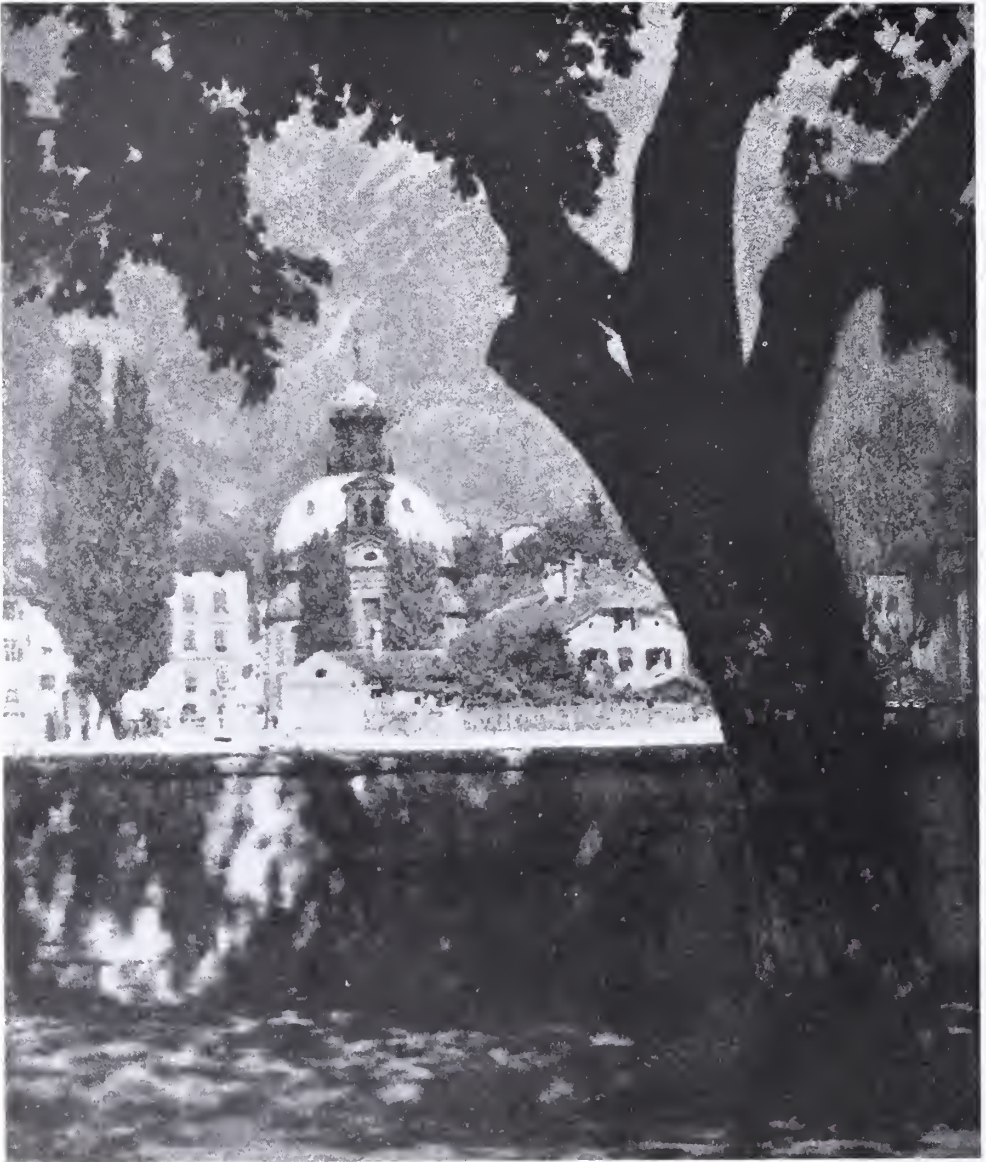
In a few months the greater competition will bring the first twelve-months series to an end. The Camera Craft Silver Cup will be awarded to the best picture chosen from among those which have won an award. This judgment will be upon all of the winning prints irrespective of whether they had won first or fifth awards and the surprising thing may happen—the cup may not go to the first. Our own opinion has no potency, but given for what it is worth, we dare affirm that the judgment of the various juries has been so good that their decision is not likely to be reversed.

However, come on you disappointed ones: Get busy and try harder. We want to see all the good old contributors coming along with better and best, and we want many new names. You have pepped us up on this proposition which was created by your demand. We are sold on the competition and shall carry on in just the same way for the following year, except that your prints must be in by the FIFTH OF THE MONTH. This gives us more time for reproduction and proper consideration of details.

GET YOUR PRINTS IN BY THE FIFTH OF THE MONTH.

CONTRIBUTORS FOR DECEMBER

J. Donald Atkins	S. Horino	V. Real
Julius Aschauer	Eric O. Johnson	Francis H. Rojec
Mrs. E. M. Bailey	C. A. Lovell	W. C. Rodgers
Walter J. Browne	Ludwig Lucas	Mrs. I. L. Rice
Martin Borchelt	Wm. Ladd	W. D. Sell
Helen M. Breden	O. P. Lynum	J. Schubert
Benjamin Bristol	I. Matsushita	Henry Sill
Karl A. Baumgartel	Jas. Mc Lean	Miss R. Sargent
E. J. Browne	R. Morita	Valentino Sarra
LaVell Cooley	Paul W. Macfarlane	W. Kiyomasa Shimidzu
G. R. Cranshaw	Frances Mace	S. Smith
I. B. Chalmers	Anna K. Morria	G. G. Stortz
Lennie M. Carter	Louis R. Murray	Gordon W. Skinner
Julius Cindrich	J. L. McCargar	Elmer P. Trevors
W. J. Dunihue	Margaret M. Moore	M. C. Tanner
E. Doane	George McMarlin	Lucile M. Thacker
Jose Villalobos Franco	Wm. Meyers	Dr. Max Thorek
H. L. Grey	Mary Oakes	E. K. Wilson
Edna Gordon	M. J. Osaki	G. W. Wood
Chas. W. Glassey	Dr. Pardoe	T. M. Waumsley
J. K. Hedges	F. L. Plunkett	Philip Wissing
George T. Hillman	G. A. Peake	Winnie P. Wells
Alice Hiller	Ida Le Pike	



FIRST AWARD

Silver Medal, December Competition

By JULIUS ASCHAUER

Reproduced on page 601

Special Award—The Staircase to the Cathedral

Second Award—The Housewives Friend

Third Award—The Bungalow in the Woods

Fourth Award—Daybreak

Fifth Award—Daughter

Julius Aschauer

Dr. J. B. Pardoe

Henry Sill

Paul W. Macfarland

Chas. W. Glassey

CAMERA CRAFT



SPECIAL AWARD



THIRD AWARD



SECOND AWARD



FOURTH AWARD



Chas. H. Hardy

FIFTH AWARD



Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

What the Association Offers

If Conventions were the sole object of Trade Associations enough good should result to make such organizations worthwhile, but your particular Association functions in many ways. It is to be presumed that a majority of those belonging to it know what they joined for and what they are getting, so to summarize them here were redundant.

Not the least of the benefits offered to the membership is the Summer School at Winona Lake. We hope to see it named the All The Year Round School, and perhaps the time may come when it shall not remain a fixture but shall get such a number of enrollments as may make it possible to have the faculty and all the requisite equipment travel to centers of population in every state. It can be done.

From the Secretary we learn that enrollments are coming in, that finances are encouraging, and everyone is happy. The enrollments come from a most widely distributed territory: Arkansas, Colorado, District of Columbia, Florida, Illinois, Indiana, Iowa, Kansas, Massachusetts, Ohio, Michigan, Minnesota, Mississippi, Montana, Missouri, Nebraska, New York, Oregon, Pennsylvania, Rhode Island, South Dakota, Tennessee, Washington, West Virginia, Wisconsin, Manitoba, Ontario—Twenty-seven states and provinces. Not bad, we say.

Not only does the school qualify its students to earn better livings but it puts at the disposal of men high in the profession a proficient and efficient clientele from which to choose employees. If some hold a fear that really exacting schools create a surplus of workers or overcrowd a profession let them be encouraged with this fact—really able men in any profession do not crowd out other able members

thereof but help in the great cause of eliminating the incompetents. It must be remembered that the poorer the workman the less he is willing, yes the less he is compelled to accept for his work. Poor workers make bad conditions.

Nor is this the final and greatest function of an Association. In the fellowship it establishes, in the respect for the profession which it unifies, in the credit it creates for that profession in the minds of laymen and tradesmen it is not an optional concern of the mindful photographer but an essential to his own welfare.

As to the Association getting out its own journal—well, it seems to us publishing is a publishers business and that an association has plenty to do to fulfill its own mission. But then we may be biased. Way back in our minds we feel that Camera Craft will still be read by members of the Association, that it will still be an Official Organ for the organization, and that, whether or not, it shall still try to be of service to the cause and will keep its friends and readers through its merits, not dependent upon its being designated. After all the question of getting out a publication is not a matter of morals but of wisdom.

President Brakebill

The Photo-Finishers' Association of America had a real convention and not the least of its pleasant features was the presence of the National Association's President Brakebill. His attendance sounded a note of interwoven interests and common sympathies. After all the Photographic Industries are tied by a common object and their weals and woes are closer tied. Needless to say friendships were made by the genial gentleman from the South which will out last the memory of the event.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

From the North

We are informed that a new design for the P. I. P. A. insignia has been devised and that its official appearance and artistic form will enhance anything to which it may be affixed. We hope to publish it in the January issue and should have shown it here if a copy had been in our possession at the time of going to press. Members should awaken to the strength they give the Association and the good which reverts to themselves from the persistent use of the organization insignia on their cards, stationery, mounts and window displays.

Mr. Blumann Honored

In recognition of his service to the Association it was the pleasure of the officers

to carry out the unanimous wish of the membership in presenting Mr. Sigismund Blumann with an Honorary Life Membership and to that end the President and Committee had the sentiment engrossed and through the Vice-President, Mr. Ralph Young presented it to the Editor of Camera Craft at the November meeting of the Northern California Local.

Mr. Young made a most sympathetic presentation speech and the honored recipient responded in very few words as he was visibly affected.

The sentiments are reprinted here but the beauty of the engrossing, which was in black, illuminated in red and green cannot be reproduced on these pages.

RESOLUTION — P. I. P. A.

This is to certify that

The Pacific International Photographers' Association

by unanimous vote of its membership in convention

SEPTEMBER 1925

Conferred upon

SIGISMUND BLUMANN

An Honorary Life Membership

*in grateful recognition of unselfish and efficient services rendered the organization
and for continuous and consistent efforts for the advancement
of the Photographic Profession as a Business and as an Art.*

D. PERRY EVANS, President

IDA M. REED, Secretary



Photo Finishers' Association of America

Paul Burgess, President.

F. W. Barta, Treasurer.

T. R. Phillips, Secretary, Washington, Iowa.

Association Investments In Your Territory

The May issue of "Developments" was distributed through the country according to the chart published below. This shows, in part, what the National Association is doing in your territory in exchange for that portion of your membership dues which reverts to the national treasury. If the number listed as going to your State seems unreasonably small, then it is your fault. Get busy and mail the editor the names of your competitors.

Arizona	19
Arkansas	48
Alabama	26
Colorado	57
Connecticut	49
California	432
Delaware	14
Florida	196
Georgia	44
Illinois	366
Indiana	253
Iowa	176
Idaho	38
Kentucky	33
Kansas	98
Louisiana	29
Maine	43
Massachusetts	141
Maryland	18
Mississippi	22
Michigan	252
Minnesota	152
Missouri	137
Montana	55
New Hampshire	29
New Jersey	128
North Carolina	37
New York	287
North Dakota	52
Nevada	19
New Mexico	12
Nebraska	107
Oklahoma	97
Oregon	91
Ohio	242

Pennsylvania	409
Rhode Island	40
South Carolina	22
South Dakota	60
Tennessee	69
Texas	95
Utah	14
Vermont	8
Virginia	45
West Virginia	30
Wisconsin	198
Wyoming	7
Washington	64
Manitoba	19
British Columbia	15
Saskatchewan	19
Ontario	27
Alberta	17
Nova Scotia	3
Mexico	9
Cuba	2
Advertisers & Manufacturers	17
Foreign	71
Total	4764

It costs about 10c per issue to produce and mail every copy of "Developments" sent into your territory. California, for instance, with 432 copies a month for twelve months, would call for an investment of \$518.40 in a year's time. With but fifty per cent of dues collected going to the national treasury this would mean that it would take the support of 104 Class "B" members to cover the Association's investment in that State for 1925. Of course the revenue from advertising covers up a great deal of this expense—about 80% of it in fact. If it were not for this revenue and the fact that those who produce the magazine donate their time to the cause, we could not possibly carry on. If you enjoy reading "Developments" and receive any benefit from its pages or better trade conditions because of its teachings and still are not supporting the Association in its work, do you really consider yourself

CAMERA CRAFT

a good sport? As Secretary Phillips says, "the sign is in the pen" and an extra application was mailed you with both the April and the May issues. Now, if you happen to be a tardy one, do your little bit right now.

Editor Goes to Detroit

Your worthy President has honored us with an invitation that coming in such terms and from so good a friend is, to us, a royal command. The telegram reached us at nine one morning and our acceptance was on its way within the half-hour. The Photo Finishers' Association is, in a way, one of our pet enthusiasms and its success is like the breath of Spring in our nostrils.

Waterloo, Iowa.

Sigismund Blumann,
Camera Craft Publishing Company,
San Francisco, California.

Positively must have you make address at Detroit, November Fourth. One hour allotted to your talk. Please wire your acceptance immediately.

Paul Burgess.

We are watching the clock and as we pass through Iowa shall observe minutely whether the corn still grows there without irrigation. Till we meet in Detroit, good friends.

The above should have appeared in last month's issue but we give it this belated publicity with the added information that we went and are mightily glad to have been with the large aggregation of men and women who, with bright hopes, keen ambitions, and earnest labor, are making amateur photography popular, yes, possible.

The Detroit Convention

Coming back we found the desk piled high with mail, exchanges, and reports. This required segregating and placing aside in some order of importance and precedence and the body of this issue of Camera Craft must be shaped and gotten to the printer. Everyone looks to us for something especially good and Christ-massy to fit the season and we are keyed up to giving just that to them. So the detailed report of the convention must be held over for the January issue. This gives us time to quietly recall and properly deal with the many pleasant and important things that transpired.

Photo-Finishers the world over are going to hear about this convention and what was accomplished. The fact that Photo-Finishers are established, responsible, big, business men, carrying one of the largest industries on their shoulders will be broadcast. Cameras, Films, Plates, Papers, and all the accessories upon which million dollar factories depend in the making and selling look to the Photo-Finisher for the creation and maintenance of their market.

The Association is the foundation on which the Photo-Finisher builds his welfare and the success of both him and the manufacturer depends largely on the functioning of that organization.

Paul Burgess goes out of office loved by all and respected as the one man in all the thousands who could, and who did, carry the success of the body over which he presided many leagues onward and into new territories. He is followed by brother Kidwell who has a long head and all the hopes and ambitions that his predecessor wove into traditions. Guy Bingham has been given a real place and a real income that inadequately but satisfactorily covers his future services. You couldn't make Guy stop working for the good of his craft and fellow craftsmen if you made him pay for the privilege.

Wait till you read all that happened and you will be convinced that not only must every member of the association find conditions bettered but that such as have hung back and have been looking in from the outside will knock at the door and clamor for entrance.

This P. F. A. of A. is a mighty fine thing and we feel wonderfully proud of being an honorary member of it.

LOCALS

Remember at this time

YOUR INTERESTS

are not altogether in the locality
where you are situated.

THE NATIONAL

Looks for your membership
to help in the general cause—
To make conditions better.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

Bianca Conti

When Marcus Ward, that master pictorial child portraitist of England appointed us representative for this territory for the Professional Photographers' Association of Great Britain and Ireland, and we invited, coaxed, persuaded, begged, implored the American Portrait Photographers to send prints to the exhibition in Princess Hall, we had high hopes of showing our British brothers that we could make fine portraits and that we were with them.

Not many promised to uphold and qualify our hopes, and of those who did promise, not all remembered: But Bianca Conti came through and with what honor to herself and to America you may gather from the fact that a gold medal was awarded to her and that through her work American Professionals have impressed our overseas cousins with a better and higher esteem for our seriousness and artistic conception.

We desire in this personal paragraph to thank Miss Conti for so faithfully keeping her promise to send her best and to congratulate her upon an achievement which could have gotten no more unbiased, no equally sincere reward.

You cannot be more ashamed of your profession than it is of you. But be sure, when you are proud, that it is of your profession and not of yourself.

"The Friendly Spirit" at the Minneapolis Convention N. C. P. A.

Every one who attended the N. C. P. A. Convention held at Minneapolis, September 28th, 29th and 30th, said that this Convention stood out way beyond all others because of "the friendly spirit" which prevailed on every hand.

This Convention had many outstanding features beside "the friendly spirit." First, because this Convention did not receive the full support of the Manufacturers' Bureau. Second, because this Convention went on record as being the first body of photographers to adopt a real Constitution and By-Laws and to employ a paid secretary; third, the registration of studio owners outnumbered the registration at Fond du Lac, Wisconsin, Convention; fourth, this Convention cleaned up a deficit that was left over from the Des Moines 1925 Convention.

The photographers of the Twin Cities did not begin to get busy with Convention matters until after the Cleveland Convention, at which Convention, the Manufacturers' Bureau voted not to support the North Central Convention.

The Twin City Photographers, however, after having received the authority of President R. J. Zweifel, of Duluth, to go ahead and call the Convention, got busy and in less than six weeks time succeeded in staging a real event. It is doubtful if any body of photographers ever got quicker action or worked more harmoniously together in arranging a Convention. The Convention Committee secured the fullest support of the civic bodies, the hotels, stock houses, and manufacturers of many different commodities. Everybody rallied around the slogan "a loving heart createth a friendly spirit—the spirit of the Northwest."

The program was worked out in keeping with the slogan and to cover the problems of photography in such a way as to keep up interest from the opening to the closing session. The purpose of the Convention was to assist photographers in making

CAMERA CRAFT

better pictures, in selling more better pictures, in making more money from the increased sale of these better pictures and to organize so that the first three steps could be really accomplished.

The best portrait ever made was the one that looked most like the subject.

Fink Studio Reception

That eminent photographic artist, Mr. Leonid Fink, opened his new Studio in Seattle on November 4th with a reception and salon of pictorial work gathered from all over the world. The general architectural scheme is of the Spanish sort and the furnishings and interior decorations were designed to match by Ross Raymond Gill of the Art Institute of Chicago.

The man who can only succeed with attractive subjects has a very limited field in which to work.

H. W. Sanford

He sits like a lord of the Manor and takes everything in a cool, dispassionate manner but he wades through the day's work with less fuss than most men. It is a pleasure to enter the Kodak Store in San Francisco, do one's buying, and saunter back to the desk in the little enclosure and pass a pleasant word with the Boss. It is the dessert to the dinner of buying. We cannot say how others feel but to us pleasure added to a transaction is all to the good. One expects satisfaction anywhere but to be made to enjoy parting from one's money is in the nature of a miracle.

Gabe Moulin

We have seen him lugging a 10 by 12 camera, a dozen plate holders, several boxes of plates, a tripod like an Eifel Tower, and several lenses about the size of cuspidors. A load respectable for a dray but Gabe bore it smilingly. We have seen him fresh from a vacation and he was a tired, distraught man. What pleasure men may get from the labor they love and how hard they can work at playing. If our dear friend Moulin ever gets into the daily papers for some achievement in the field of prowess they will speak of him as "The Prominent Clubman" for you must know he is a Bohemian and a Family Club member. The great and the distinguished all know Gabe and he knows them.

San Francisco Commercial Photographers

The one sad thing about electing new officers is that old friends go out of office. In this organization the inter-relationship of members is so intimately friendly that it really doesn't matter who is in the chairs. Everyone loves everyone and amity rules.

Now Lee Stopple is President and we expect quip and laughter to brighten the more serious proceedings. W. W. Swadley brings home to his hopeful son and heir the honor of a Vice-President for Dad. Olga Dahl is Treasurer and she brings to bear on that office a vast experience of making fifteen cents look like a million dollars and of caring for more extensive funds with a fidelity that makes her ideal in the place. The Directors are well chosen: Myron Wurts, Jr., Hayden Lothers, and Laurence Morton are men used to directing the destinies of organizations.

Now that we are all set and ready to go, where do we eat next?

The Photographer has a noble calling only when he is proud of it as, and makes it, such.

Paul De Gaston

We never fully knew or appreciated the soul insight of Mr. De Gaston till we saw his "Tough" and another portrait of a rather unpromising subject which his magic made into poetry. Paul wears flowing hair and neckties but he doesn't evaporate at that—he lives up to their significance. He is an artist in his own right.

The difficulties you encounter are what keep the profession from being overrun.

E. J. McCullagh

The more we see of him the better we like him. He hath a quaint humor that harks way back to the Auld Days when on the heather his forbears bore the Mac proudly and should have scorned to see it curtailed by even so little as an A.

Our Convention Dailies

So many visitors at the Cleveland and San Francisco Conventions have expressed a wish to have complete sets of these leaflets that we have reprinted editions. Let us know which convention you attended and please write on your letter head and we shall be glad to send you your set with our compliments.

CAMERA CRAFT



THE LOS ANGELES PHOTOGRAPHERS' CLUB

The Los Angeles Photographers' Club had their usual monthly meeting evening of October 29th at Beattie's Lite Studio, Hollywood. Demonstrations in lighting and posing were given by Linstedt, Stockton, Autrey, Sturgis, Newberg, Martel and Webb. Group by Beattie. Maxima used.

Beware of Swindlers

Some weeks ago Mr. Fleckenstein was buncoed by a small thief who claimed to represent Camera Craft. Later we were imposed upon by a respectable appearing woman with a child who claimed to have been robbed of every cent and her railroad ticket and so worked upon our sympathies. She asserted that she was connected with others whom we knew and esteemed. Let every reader beware of this band of crooks—probably a man, woman, and child, the latter used for a bait, and when approached let a police officer be called promptly. This will serve for the

protection of all honest folk and be a good deed toward the deserving needy against whom our hearts should not be hardened by such bitter experiences as swindlers bring to us.

East Bay Commercial Photographers' Club

The next meeting will be held at 6:30 P. M., Tuesday, November 17th, at the Peerless Cafe & Bakery, 510 17th Street.

Mr. Maurice Stewart, one of Oakland's most successful and energetic Commercial Photographers of former days, will tell us some of the difficulties he used to encounter and how he overcame them. He is a "Go Getter" and I am sure his message will be of extreme interest and benefit to all of us.

Our last meeting was one of the best we have ever had, about twenty being present. Let's do better this time.

R. B. BIRD, Sec.-Treas.

Club News and Notes

Club Secretaries and Others will oblige by
sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925—1926

December 1st to 31st, 1925—Southern California Camera Club at the Southwest Museum. Address Fred R. Dapprich, Chairman Print Committee, Southwest Museum, Los Angeles, California. Closing date November 21st, 1925.

December 1st, 1925—Maryland State - Wide Photographic Competition under auspices of the Photographic Club of Baltimore City, Maryland. Address the Print Director, 105 West Franklin Street. Closing date November 30th.

December 19th, 1925 to January 10th, 1926—Salon Italiano D'Arte Fotografica Internazionale. Address the Secretary, Vie Cesare Battisti, 1, Turin, Italy.

January 4th to 31st, 1926—Camera Pictorialists of Los Angeles. Address N. P. Moerdyke, Secretary, 811 Washington Building, Los Angeles, California. Closing date December 17th.

January 16th to 31st, 1926—Seventh Buffalo Salon. Closing date December 28th, 1925. Address Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

March 13th to April 18th, 1926—Pittsburgh Salon. Closing date February 13th. Address P. F. Squier, 237 Avenue B, Westinghouse Plan, Pittsburgh, Pa.

April 5th to 17th, 1926—Third Annual Exhibition, Bridge of Allan and District Photographic Society. Address Miss M. Hughes, Exhibition Secretary, Rhuallan, Bridge of Allan, Stirlingshire, Scotland. Closing date March 23rd, 1926.

The Brooklyn Institute

The fall and winter activities were started with the first meeting of Miss Sophie Lauffer's class in Pictorial Photography. We missed meeting this eminent lady, but her abilities are not unknown to us. Mr. W. Zerbe's classes are to be devoted to things practical and are booked from October 6th to April 20th with ten demonstrations covering virtually the photographic field. And once again our mind and heart go flying across the intervening miles and greet Friend Alcock, who helped to make our stay in New York pleasant. He is a Brooklyn enthusiast and any mention of the Institute visualizes him to us.

The Neuman Exhibit

The catalog of the exhibition of prints by Harry A. Neuman has all the promise of fine things, and being hung under the auspices of and at the Brooklyn Institute of Arts and Sciences the collection must have been worthy. But there is not date, nor month nor year upon the document. At this extreme other side of the continent we have no way of telling our readers when the event took place.

NOTE—Owing to lack of space in this holiday issue "Club Notes" have been curtailed. Double news next month.

Associated Camera Clubs of America Hold Election

Among the officers elected to serve the Associated Camera Clubs of America for the ensuing two years will be noted the names of a number of prominent pictorialists.

Louis F. Bucher, President, Newark, N. J.; E. H. Brown, Vice-President, Dallas, Texas; W. C. Mackintosh, Secretary, San Francisco, California; H. W. Greene, Treasurer, Cincinnati, Ohio.

A new Directorship was also elected, consisting of the following:

Julius Cindrich, Los Angeles, California; George W. Harting, New York, N. Y.; E. Roy Monroe, Portland, Maine; H. G. Cleveland, Cleveland, Ohio; John H. Kiem, Orange, New Jersey; Paul T. Tarnoski, Chicago, Illinois.

Julius Cindrich, who served as Print Director last year has been reappointed to the same position.

Over half of the camera clubs of the United States are now aligned with the A. C. C. A. Two new members have just been admitted, bringing the total membership of the Association to thirty-five.

Notes and Comment

Our Christmas Cover Picture

Thanks are due to Mr. J. H. Brenenstul, one of the artist-photographers with Morton and Company, and to the firm through Mr. Laurence Morton for the release of our beautiful Cover-Picture. How well the seasons feelings have been conveyed and how much of sentiment has been created into that picture the reader may judge for himself. To us it brings all the depth of emotion and delicacy of retrospection that comes with remembering our childhood and the message of Christmas to our young, fresh mind. Somehow the words of Him to Whom the season is dedicated come forward in our mind: "Suffer the little children to come unto Me."

The Schwabacher-Frey Pictorial Exhibit

As an aftermath we are informed that the show was a great success, which is but natural. Mr. Bob Marsh, who projected the enterprise has been promoted to being store manager for this prominent concern and Mr. Herbert E. Burns takes his place in charge of the photographic department at 735 Market Street.

The Hotel Winton

Back in Cleveland it was our pleasure to stop at the Winton and we would pay our respects, also, to that establishment. We liked Cleveland and its people, we enjoyed the city and we felt we had been well treated at the Winton.

Ultra Rapid Lenses

The Dallmeyer Pentac lens of F/2.9 aperture was the first British Anastigmat lens of full corrections to be manufactured at such a large aperture and it might be interesting to state that F/2.9 is considered by the makers as the largest aperture it is possible to use for all round work. There is sufficient depth of focus at F/2.9 to render the use of such lenses of 12" focal length for Portraiture and it is the only anastigmat lens manufactured in anything like this focal length and

aperture. The field of the lens is exceptionally flat and the definition is equal to that of the finest F/4.5 anastigmat. Several models of cameras have been specially constructed to take these large aperture lenses and are supplied as regular lines.

A Timely Booklet

The firm of W. Butcher and Sons have in the past done much to jar our American conceit that we are a nation who hold a monopoly in startling exploitation of merchandise. Their Winter List is such a timely and original catalog as not only brings certain lines of their goods before the prospective buyer but summarizes his needs at this, the winter season. It is a memorandum to buy, not a bid to consider future purchases.

The Fairmont Hotel

It were the height of inappreciation to overlook the uniform courtesy, efficiency and quality of the service rendered to those who attended the First Annual Convention of the Pacific International Photographers' Association. A courtesy not limited to those who registered at the hotel but to everyone who entered the doors. The management was most helpful, the employees cheerfully on call. Our personal thanks go herewith to Mr. Borserino who acceded to our every request with a graciousness that seemed to make him the recipient of a privilege.

The enormous hostelry is already too small for the demands made upon it and new wings are being constructed to keep up with its popularity. The most astonishing thing of all was the reasonableness of the cost. To find this, the greatest hotel in San Francisco, actually less expensive than inferior places must have impressed our visitors.

We know, now, why Manager Linnard brings success to all his ventures. He not only knows how but does what he knows. More luck to him.

CAMERA CRAFT

A Wide Angle Achievement

More than 3,000 persons recently attended the dedicatory services of a new \$3,000,000 church-store-office building in Rochester, N. Y., a city of more than 300,000 population.

The new edifice is located in the very heart of the down-town business section and is one of the few buildings of its kind in the country.

This is the photograph that the church authorities have decided to use in all future publicity, which will be nation-wide in scope. The photograph was taken by the Rochester Camera Exchange with a Bausch & Lomb Series V 8 by 10 extreme wide angle Protar lens.



The Verascope

The latest supplement to the catalog of Verascopes gives particulars of the new models four and six, which are focusing types, and of the film pack sort, which has been so well-received immediately upon its introduction. The Anaglyphic Projector is a marvelous conception that we had the privilege of seeing in action in the office of O. H. Sampson when in Chicago recently. With spectacles, one glass of which was red and the other blue, we saw the images almost moving out of the plane toward us.

The New Harrington Catalog

That enterprising firm in Sydney, whose branches cover the metropoli of Australia and who issue a worthy contemporaneous Photographic Monthly, have sent us their 1925-1926 catalog of merchandise. It is a model of well-ordered arrangement and constitutes an almost complete cyclopedia of photographic equipment and supplies.

Profitable Photography

Whenever one of the cheerful little blue books of the Photo Miniature comes to us we rejoice. We know so little and are so avid of knowledge, and good English and logical arrangement does so appeal to us that each new issue of John Tennant's indispensable library of photography brings profit in knowledge and joy in esthetic appreciation.

Every number of the Photo Miniature is an entire subject covered thoroughly within the bounds of a pocket volume and gives one a hundred dollars worth of information for forty cents. If every reader of photographic literature knew the value of these little blue books John Tennant should be rolling in wealth and the outstanding color of every camerist's library would be Photo Miniature Blue.

Otto Werner and Company

With the Mentor and Certo lines of Cameras this firm approaches popular demand prepared to cater to the widest tastes and most discriminating demands. Mentor Reflexes are known the world over and the Certo Rollfilm and Plate and Film-pack cameras cannot fail to become popular inasmuch as their novel features are all to the good.

A Correction and an Apology

Through some unaccountable error on our part the First Award for Hand Colored Photograph Class exhibited at the P. I. P. A. Convention was credited to A. Curtis of Seattle whereas the honor went to the Ball Studios of Corvallis, Oregon. Mr. Curtis received the first award in the Landscape class and we are certain will welcome this correction as much as Mr. W. M. Ball.

Our conscience being cleared thus far we hope our readers will remember the facts.

CAMERA CRAFT

Indian Rock Paintings May Yield Historic Secrets

That valuable and surprising information about the prehistoric inhabitants of America may be obtainable from the paintings and inscriptions known to exist on rocks in various parts of the country is the idea urged here today by Dr. E. E. Free, Science Editor of "The Forum." The public is asked to supply information of the locations of such examples of prehistoric American art, so that these examples may be photographed and studied scientifically before they disappear or are defaced.

Last year in the northwestern corner of Arizona a scientific expedition headed by Mr. Samuel Hubbard of Oakland, California, found some remarkable rock pictures supposedly made by prehistoric man. One of these pictures looked much like a dinosaur, one of the long-extinct reptiles which geologists have reconstructed from fossil bones. Others looked like the ibex, an antelope-like creature which lives in Asia but is not known, even in fossil form, in America.

If these really are ibex, where did the ancient artist see them? Has the Pacific Coast experienced some pre-Columbian visit from Asiatics, like the ancient visit of Lief Ericson to our Atlantic Coast? This is by no means impossible. Early settlers in California relate a story of the finding, years ago, of a complete Chinese junk, buried in the gold gravels.

Rock pictures and inscriptions are known to occur in many places in the United States. They have always been ascribed to the present-day Indians, which is no doubt quite correct for the majority of the examples. But possibly some of them are more ancient and more important. The paintings on the walls of gorges and caves in Spain and France were neglected for years. Now the scientists are reading much ancient history from them. Possibly we are neglecting a similar asset in the United States.

Many of the localities where rock paintings occur are recorded in the scientific reports but there must be hundreds of others, Dr. Free thinks, which have never been described scientifically and are known only to individuals. "The Forum" has undertaken to collect information of all

such paintings which can be located. Scientists will then visit the more important ones and endeavor to decipher what they mean and who made them.

All persons who know of prehistoric inscriptions or paintings which deserve study and record are urged, therefore, to send brief descriptions of them, with exact directions for finding the locality, to The Science Editor of "The Forum," 247 Park Avenue, New York City. Such information will be gratefully acknowledged. It may prove of great value to science.

Metol Hauff

An odd claim made for this organic developer, already known as first and foremost in its field, is vouched for by one of our correspondents—that it is much more active in the cold developer than any other brand. Pending an opportunity to test this in our own laboratory we are glad to pass the statement on to our readers for their own verification.

Ultra Rapid Lenses—F/1.9

Lenses of this aperture have been regularly manufactured by Messrs. J. H. Dallmeyer, Ltd., for the last 15 years for Kinematograph work making the filming of wonderful indoor pictures possible under bad lighting condition. Standard lenses of 1", 2" and 3" focal length can be obtained for Kinematograph work while special lenses of 4" focus and longer have been designed for Astronomical Photography. The latest introduction is a lens of 1" focal length for the Bell & Howell Filmo Camera. Depth of focus with F/1.9 lenses of short focal length is quite sufficient for ordinary work and it is only when longer focal length of 5" or over are attempted that the depth of focus is insufficient for photographing near objects of any thickness. F/1.9 is three times as fast as F/3.5 and five times as fast as F/4.5.

The Imperial Handbook

The Imperial Dry Plate Company inform us that their 1925 Handbook is in the hands of dealers who will supply a copy gratis to anyone asking for same. Should our readers prefer they may write direct to the company at Cricklewood, London, N. W. 2. The pamphlet is, as always, full of valuable information, which is by no means limited to products of the publishers thereof.

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INDEX

VOLUME XXXII

Acknowledgment, A Graceful (Illustrated).....	<i>C. F. Clifton</i>	550
Adams, Marcus (Illustrated).....	<i>Sigismund Blumann</i>	367
Aerial Photography (Illustrated).....	<i>Professor C. B. Neblette</i>	372, 427
Aerial Photography, Somewhat About (Illustrated).....	<i>Frank H. Wildung, F.R.P.S.</i>	337
Alaskan Mountain With a Camera, Stalking An (Illustrated).....	<i>Rev. R. A. Buchanan, M.A.</i>	172
Album, The Old Family (Illustrated).....	<i>Sigismund Blumann</i>	286
Amateur Photographer in California in the Eighties (Illustrated).....	<i>E. C. Clement</i>	581
Amidol: Its Chemistry and Use in Development.....	<i>J. G. F. Druce, M.Sc.</i>	334
Anastigmats, Soft-Focus with.....	<i>A Photographic Digest</i>	98
Another Comer Coming On (Poem).....	<i>H. Coleridge Baker</i>	138
Art	<i>Talmal Pasmayii</i>	527
"Art is Life" (Poem).....	<i>F. L. L. Scharlach</i>	293
Art Problems in Photography.....	<i>Dr. Erwin Quedenfeldt</i>	22
Art, The Preservation of Photographic Works of.....	<i>C. B. Neblette</i>	78
Artistic Temperament, The.....	<i>Editorial</i>	193
Arts, The Sisterhood of the.....	<i>Editorial</i>	140
Association News, P. A. of A.....	41, 92, 143, 196, 250, 300, 349, 399, 449, 495, 551, 602	
Association News, P. I. P. A.....	142, 201, 252, 301, 352, 400, 451, 498, 553, 603	
Association News, Photo-Finishers' of America.....	148, 202, 253, 302, 353, 403, 453, 554, 604	
Astronomy, Photography in the Service of (Illustrated).....	<i>C. B. Neblette</i>	232
Backgrounds in a Ten-Inch Box, A Hundred Full Length.....	<i>John C. Turnbull</i>	530
Bairstow, Herbert, Pictorialist (Illustrated).....	<i>Sigismund Blumann</i>	267
Bird, The Humming (Poem).....	<i>Margaret Whyte</i>	36
Blisters, A Cure for.....	<i>Photographic Digest</i>	98
Boston, A Touch of Color in (Illustrated).....	<i>John B. Wooster</i>	176
Bowen, Charles (Portrait)		82
Broadway When the Sun Has Set (Illustrated).....	<i>John B. Wooster</i>	76
Bromide, A Hint on the Use of.....	<i>The Amateur and His Troubles</i>	259
Bromide Print Making, How to Systematize and Simplify.....	<i>The Amateur and His Troubles</i>	40, 459
Bromoil Printing, Technic of (Illustrated).....	<i>Maximilian Karnitschnigg, G.M.</i>	534
Bromoil Hints, Three.....	<i>A Photographic Digest</i>	257
California (Poem)	<i>Sigismund Blumann</i>	425
California Hills (Illustration).....	<i>H. A. Hussy</i>	425
Calling? Do You Appreciate Your.....	<i>Robert G. Bullock</i>	80
Camera—A Poem	<i>Sigismund Blumann</i>	67
Camera, Bringing Home the World with Your.....	<i>Carl L. Oswald</i>	391
Camera, Choosing a.....	<i>The Amateur and His Troubles</i>	100
Camera Craft Silver Cup (Illustration).....		86
Camera Time for me, It is (Poem).....	<i>Sigismund Blumann</i>	394
Camera, Wanted the Best.....	<i>Will Briton</i>	384, 433
Campanile, University of California (Cover Picture).....	<i>K. Simizu</i>	June
Carbon Process, Enamels by the.....	<i>A Photographic Digest</i>	150
Cards, Home Made Holiday (Illustrated).....	<i>William D. Sell</i>	578
Career, My Photographic (Illustrated).....	<i>J. Ortiz Echague</i>	417

Chanson Printemps (Poem)—Illustrated by Gabriel Moulin.....	<i>Sigismund Blumann</i>	217
Chit Chat.....	46, 88, 145, 198, 254, 304, 354, 404, 454, 502, 555,	606
Christmas Greeting Card, Memorandum of Table-Top (Illustrated).....	<i>F. H. Harvey</i>	595
Christmas Presents, Photographs as.....	<i>Sigismund Blumann</i>	592
Cine Photography for the Amateur.....	<i>H. Syril Dusenbery</i>	541
Cine Photography, Getting Results by.....	<i>H. Syril Dusenbery</i>	595
Club News and Notes.....	43, 95, 155, 207, 260, 310, 361, 409, 460, 508, 560,	609
Color in Photography, The Harmony of.....	<i>Avenir Le Heart</i>	342
Competition Camera Craft.....	87, 191, 194, 195, 207, 246, 247, 249, 296,	297, 298, 299, 344, 346, 347, 348, 395, 396, 397, 445, 446, 447, 492, 493, 548, 549, 599, 601, 602
Competition, Unfair (Frontispiece).....	<i>John C. Vanderpant</i>	570
Contrivance, A Novel (Illustrated).....	<i>Harold J. McCurry</i>	290
Convention Picture—H. Lancaster and Dallas Cowles.....	<i>Louis Dworschak</i>	292
Convention Pictures, Portland—First Award.....	<i>Wayne Albee</i>	21
Convention, Portland—First Award (Illustration).....	<i>Los Angeles Commercial Studio</i>	524
Convention, Portland—First Award (Illustration).....	<i>Dennison Studio</i>	441
Convention Picture—First Award.....	<i>C. L. Huntington</i>	20
Convention, Portland—First Award (Illustration).....	<i>H. Huntington</i>	523
Convention, Portland—First Award (Illustration).....	<i>Ora L. Markham</i>	435
Convention, Portland—First Award (Illustration).....	<i>Spencer & Stoltz</i>	522
Convention, Portland—First Award (Illustration).....	<i>Clarence W. Tucker</i>	30
Convention, Portland—First Award (Illustration).....	<i>J. Vanderpant</i>	525
Convention, Portland, Awarded First Place, (Illustration).....	<i>J. Arthur Young</i>	64
Convention, Portland, Awarded First Place, (Illustration).....	<i>Ralph Young</i>	62
Convention, Portland, First Salon Honors, (Illustration).....	<i>C. F. Richardson</i>	424
Convention, Portland—Second Award (Illustration).....	<i>Ora L. Markham</i>	520
Convention, Portland—Blue Ribbon Award.....	<i>Charles Bowen</i>	83
Coolidge and Party, President (Illustrated).....		181
Corner, A Sunlit (Illustrated).....	<i>Jaroslav Krupke</i>	117
Correction and an Apology, A.....	<i>Editorial</i>	248
Copying with a Small Camera.....	<i>The Amateur and His Troubles</i>	507
Cover Picture (Courtesy of Morton & Co.).....	<i>J. H. Brenenstul</i>	Dec.
Cover Picture, Our.....	<i>Sigismund Blumann</i>	17
Dark Room, A Useful Box in the.....	<i>The Amateur and His Troubles</i>	507
Darkroom in Tropical Weather, A Cool.....	<i>A Photographic Digest</i>	257
Desensitizer, Pinacryptol As a.....	<i>A Photographic Digest</i>	257
Developer? Is This the Universal.....	<i>Sigismund Blumann</i>	238
Developer, The Blumann Universal.....	<i>The Amateur and His Troubles</i>	407
Developers, Monkeying with.....	<i>The Amateur and His Troubles</i>	154
Developing Papers, Cream Tint Effects on.....	<i>A Photographic Digest</i>	504
Diaphragm Markings.....	<i>The Amateur and His Troubles</i>	558
Die Wallfahrtskirche (Frontispiece).....	<i>Robert Muller</i>	2
Discourse, A (Illustration).....	<i>Jaroslav Krupke</i>	119
Doll School, The (Illustration).....	<i>Allen Young</i>	126
Dryer for Negatives, A Quick.....	<i>The Amateur and His Troubles</i>	258
Eclipse of the Sun, Total (Illustrated).....	<i>William J. Bresnan</i>	171
Empress Hotel, In the Garden (Frontispiece).....	<i>G. O. Walsh</i>	54
End of the Quest (Illustration).....	<i>Paul Wierum</i>	526
Enlargements, An Exposure System for Chloro-Bromide.....	<i>A Photographic Digest</i>	149
Etchings, Making Photographs Into Dry Point (Illustrated).....	<i>Charles H. Fitzpatrick</i>	485
Eucalyptus, A Glimpse Through the (Cover Picture).....	<i>Gabriel Moulin</i>	Sept.
Experiment, A Profitable.....	<i>The Amateur and His Troubles</i>	308
Exposures on Agfa Color Plates, Instantaneous.....	<i>Courtesy "Photoblatter"</i>	539
Exposures, The Essential Factor of Accuracy in Timing.....	<i>Dr. Emil Mayer</i>	528
Falk, A Departed Master (Illustrated).....	<i>Walter Scott Shinn</i>	240
Films Through Experience, How I Have Learned to Improve My.....	<i>The Amateur and His Troubles</i>	205

Films Through Experience, How I Learned to Improve.....	<i>Percy B. Prior</i>	489
Films Wrinkling in Enlarger.....	<i>The Amateur and His Troubles</i>	101
Finishing Plant, An At-Home (Illustrated).....	<i>Don C. Coleman</i>	11, 61, 121
Fixing and Washing Modern Printing Papers.....	<i>A Photographic Digest</i>	203
Flashlight Photographers Beware.....	<i>The Amateur and His Troubles</i>	40
Flashlight Photography Under Water.....	<i>A Photographic Digest</i>	257
Forgeries and Forgers by Photography, Finding (Illustrated).....	<i>Chauncey M'Govern</i>	31
Golden Bough, Under the (Illustration).....	<i>Blanding Sloan</i>	124
Grazing (Illustration).....	<i>J. Wynne Bolton, Ph. D.</i>	121
Ground Hog, Comes Out to Find His Shadow, The (Illustration).....	<i>J. Wynne Bolton, Ph. D.</i>	123
Gypsy, The Little (Cover Picture).....	<i>Frank Reeves</i>	Oct.
Hints for My Friends, Some.....	<i>The Amateur and His Troubles</i>	153
Hobby Into a Business, Converting A (Illustrated).....	<i>B. F. Clark</i>	27
Hunter, The Comprehensive—Poem.....	<i>W. V. Hirsh</i>	491
Hyperfocal Distance, The How and Why of.....	<i>The Amateur and His Troubles</i>	101
Hyperion Diffusion Portrait Lens.....	<i>J. R. Revolz</i>	483
Hypo Eliminators.....	<i>The Amateur and His Troubles</i>	258
Illumination, Marginal.....	<i>A Photographic Digest</i>	39
Illustration?, What is the Matter with.....	<i>Editorial</i>	294
Infinite Variety, The (Illustrated).....	<i>Sigismund Blumann</i>	519
International Photographic Association.....	52, 106, 159, 299, 414, 515,	268
Italy, Travel and Camera in (Illustrated).....	<i>H. D'Arcy Power, M.D.</i>	228
Japanese Art in Photography (Illustrated).....	<i>Dr. K. Koike</i>	110
Japanese Brother Artists, Our.....	<i>Sigismund Blumann</i>	109
Kink, A Photographic.....	<i>The Amateur and His Troubles</i>	259
Lens, The Big Aperture (Illustrated).....	<i>John E. Saunders, F.Z.S.</i>	275
Lens Prejudices, Sectional.....	<i>Carl L. Oswald</i>	18
Lenses to a View Camera, Attaching Supplementary.....	<i>The Amateur and His Troubles</i>	360
Light in Home Portraiture Work, Artificial (Illustrated).....	<i>Frank Reeves</i>	377
Light, Pencils of (Illustrated).....	<i>F. L. L. Scharlach</i>	70, 127
Light in Relation to Pictorialism.....	<i>A Photographic Digest</i>	456
Light That's Never Out, The (Cover Picture).....	<i>Gabriel Moulin</i>	Mar.
Manipulations, Bringing Treasures Back With Photographic (Illustrations).....	<i>Holly Todd</i>	477
Mapping, New Instruments Aid Airplane.....	<i>A Photographic Digest</i>	203
Markham, Ora L. (Illustration).....		434
Masks, How I Make My Oval.....	<i>The Amateur and His Troubles</i>	360
May Blossoms (Cover Picture).....	<i>H. Lancaster</i>	May
May, The Month of.....	<i>Editorial</i>	248
Memoriam, In.....		42
Meter, An Effective Aperture.....	<i>A Photographic Digest</i>	307
Microscopic Plants by their Own Light, The Photography of Some Simple.....	<i>Francis E. Lloyd, F.R.S.C.</i>	68
Mission, Santa Ynez, California (Cover Design).....	<i>W. R. Potter</i>	Feb.
Moon, The Color of.....	<i>A Photographic Digest</i>	203
Moonlight (Frontispiece).....	<i>Adolf Fritz</i>	518
Mostar, Old City of (Illustration).....	<i>Clara E. Sipprell</i>	325
Mother (Frontispiece).....	<i>Paul de Gaston</i>	366
Motion Picture Making by the Amateur.....	<i>Sigismund Blumann</i>	222
Moving Pictures of Sound Projected from the Reel.....	<i>Sigismund Blumann</i>	383
My Dog and I—Poem (Illustrated).....	<i>Sigismund Blumann</i>	533
Napa, The Great Stone Face of.....	<i>The Amateur and His Troubles</i>	102
Negative Filing, Efficient.....	<i>The Amateur and His Troubles</i>	109
Negatives, Cracked.....	<i>The Amateur and His Troubles</i>	559
Nomads, The (Illustration).....	<i>Dr. H. W. Barr</i>	67
Notes and Comments.....	50, 103, 157, 210, 262, 312, 363, 412, 462, 511, 565,	610
O'Hara, Lake, Canadian Rockies (Frontispiece).....	<i>Leonard Frank</i>	416

Old Byanbime—Nonsense Verse (Suggested by Pictures by Ralph Young).....	<i>Sigismund Blumann</i>	10
Our Book Shelves.....	51, 93, 212, 263, 364, 514,	567
Ownership of Camera Craft, Announcement of New.....	<i>Editorial</i>	347
Paper, A New Photographic.....	<i>H. Vendelmans</i>	443
Paper, Home Sensitized.....	<i>The Amateur and His Troubles</i>	258
Photographers' Association of America, The (Illustrated).....	<i>W. H. Manahan, Jr.</i>	328
Photography As a Subject for Universities and Technical Institutions.....	<i>Prof. C. B. Neblette</i>	178
Photography, Seasonal Interests of.....	<i>Editorial</i>	85
Photography, The Marvels of.....	<i>Don C. Coleman</i>	125
Photography Without Light.....	<i>The Amateur and His Troubles</i>	359
Photographic Error, How to Rectify a Common.....	<i>The Amateur and His Troubles</i>	559
Pictorialism for Us Amateurs.....	<i>The Amateur and His Troubles</i>	205
Pinnacles National Monument, Taking Pictures in the (Illustrated).....	<i>C. Ryker</i>	241
Pleasant Reflections (Illustration).....	<i>C. S. Beardsley</i>	138
Pleasure, How Much is, Worth?.....	<i>Editorial</i>	398
Pleasure of Being Pleased, The.....	<i>Editorial</i>	35
Portrait (Illustration).....	<i>Leon Alpern Lewicki</i>	521
Portrait of a Boy (Frontispiece).....	<i>Paul de Gaston</i>	108
Portrait of a Child (Cover Picture).....	<i>Louis Dworshak</i>	Aug.
Portraits: Camera Craft Staff.....	<i>Holly Todd Studio</i>	346
Positives, A New Method to Make Direct.....	<i>Adrian Boer</i>	437
Power, In Italy, Dr. (Illustrated).....	<i>A Photographic Digest</i>	37, 283
Printing, The Great Advantage of Gaslight.....	<i>The Amateur and His Troubles</i>	358
Printing, Reduction of Contrast in.....	<i>Gabriel Breeze</i>	381
Prints, The Glazing of.....	<i>Prof. C. B. Neblette</i>	116
Prints, Making Transparent.....	<i>The Amateur and His Troubles</i>	360
Prison, Photography in.....	<i>Virgil Kadel</i>	591
Professional Photographers' Association in the West, A.....	<i>D. Perry Evans</i>	375
Projection Printer from Studio Accessories, Making a (Illustrated).....	<i>Emery G. Gregory</i>	532
Rabbi, The (Frontispiece).....	<i>Leonid Fink</i>	316
Record Keeping by Photography.....	<i>A Photographic Digest</i>	153
Red Rays and the Unseen Distance.....	<i>A Photographic Digest</i>	151
Reiter, O. C. (Illustrated).....	<i>Sigismund Blumann</i>	163
Rigby and His Work, Ranald (Illustrated).....	<i>Sigismund Blumann</i>	217
Roberts, Another British Master, W. J. (Illustrated).....	<i>Sigismund Blumann</i>	571
Rondeaux (Poem).....	<i>Sigismund Blumann</i>	547
Rothenburg, House in (Illustration).....	<i>John Paul Edwards</i>	326
Salon of Pictorial Photography, The Frederick and Nelson Fifth Annual (Illustrated).....	<i>Mrs. Elvira Albee</i>	3
Salon of Pictorial Photography, The Frederick and Nelson Sixth (Illustrated).....	<i>Elvira Albee</i>	585
Salon of Pictorial Photography, New Westminster (Illustrated).....	<i>John Vanderpart</i>	15
Salon, The Pittsburgh (Illustrated).....	<i>Charles K. Archer</i>	271, 324
Santa Barbara, The Lure of (Illustrated).....	<i>Samuel Adelstein</i>	467
Season's Greetings.....	<i>Editorial</i>	598
Sensitizer, The Cheapest, Simplest, Yet.....	<i>The Amateur and His Troubles</i>	459
Sepias, Gold Toned.....	<i>A Photographic Digest</i>	308
Service Spells Success.....	<i>Editorial</i>	494
Shipbreakers Trophy, The (Illustrated).....	<i>Prof. Max Henry Ferrars</i>	133, 188
Snapshot, Making a Picture From a (Illustrated).....	<i>Sigismund Blumann</i>	331, 544
Snows, A Veteran of the (Illustration).....	<i>W. P. Moerdyke</i>	137
Solutions, The Precipitation of the Precious Metals from Waste Photographic.....	<i>E. T. Ellis, F.J.I.</i>	280
Somewhere, Sometime, Somehow (Verses).....	<i>Sigismund Blumann</i>	577
Spanning the River (Frontispiece).....	<i>O. C. Reiter</i>	162
Spool, How to Use Part of.....	<i>The Amateur and His Troubles</i>	507
Stains on Fingers, To Avoid Amidol.....	<i>The Amateur and His Troubles</i>	259
Stereoscopic Prints, The Art of Trimming and Mounting (Illustrated).....	<i>A. T. Mole, F.R.P.S.</i>	317

Stereoscopic Prints, Trimming and Mounting of (Illustrated).....	<i>H. D'Arcy Power, M.D.</i>	481
Still-Life Conception, A Dainty (Illustrated).....	<i>E. C. Bechtold</i>	584
Stipple Effects on Prints.....	<i>The Amateur and His Troubles</i>	259
Summons and His Work, H. Y. (Illustrated).....	<i>Sigismund Blumann</i>	55
Sun and Shadow Blend, Where (Frontispiece).....	<i>Samuel Adelstein</i>	466
Technique, The Obsession of.....	<i>F. C. Tilney</i>	167
Telegraph, Sending Photographs by (Illustrated).....	<i>Sigismund Blumann</i>	182
Telephotograph, Identification by (Illustrated).....	<i>Charles P. Morrill</i>	387
Thanksgiving	<i>Editorial</i>	546
Thanksgiving! I'll Say (Cover Picture).....	<i>Lothers and Young</i>	Nov.
Toning Methods for Development Papers, New.....	<i>A Photographic Digest</i>	99
Tones in Development, Warm.....	<i>The Amateur and His Troubles</i>	258
Tray Kinks.....	<i>The Amateur and His Troubles</i>	102
Trays, Large.....	<i>The Amateur and His Troubles</i>	102
Tax, Income, for the Photographer.....	<i>Paul Madden</i>	141
University of California versus Pomona: Football Picture.....	<i>G. Allen Young</i>	84
Vase, Black (Illustration).....	<i>Wilbur E. Taylor</i>	166
Vistas of Beauty—Poem.....	<i>F. L. L. Scharlach</i>	341
Vollendam, In Harbour (Frontispiece).....	<i>Herbert Bairstow, F.R.P.S.</i>	266
Washing, The Why and Wherefore of.....	<i>A Photographic Digest</i>	357
Where Are We At? (Cover Picture).....	<i>J. W. Hemus</i>	July
Where Art We At?.....	<i>J. W. Hemus</i>	26
White, Clarence H., A Portrait of.....	<i>Salome Marckwardt</i>	448
White, Clarence H., An Appreciation of.....	<i>Editorial</i>	448
Will He Come Again? (Cover Picture).....	<i>Laurence B. Morton</i>	Jan.
York Minister (Frontispiece).....	<i>Ranald Rigby</i>	218



CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID and reach us on or before the 15th.

STUDIOS FOR SALE

Practically a one-man studio in one of the most prosperous cities of Central California with a population of 25,000.

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A proposition has come up which requires my selling out quickly. Have been holding it at \$3000.00 which it will earn in less than a year if you are a capable photographer. Will sacrifice for \$2200.00 which must be mostly cash. Splendid for man and wife. If you have the cash write for details, otherwise please don't. Address California, care Camera Craft, 703 Market Street, San Francisco, California.

Well established studio in San Joaquin Valley doing commercial and portrait work. Carrying kodak pictures and framing business. In a growing center, nearest competition 30 miles. Doing good business. Good opening for man and wife. Other interests compel sale. Will be a bargain for some one. Address Studio, care Camera Craft, 703 Market St., San Francisco, Calif.

Studio for sale in Lodi, California. This city is just now booming, eight new business places having been built this Fall. This studio is thoroughly equipped to do first class work. Daylight, flash and electric light for operating. Rent \$30.00 a month, water and light included. Five large sunny rooms, living room. No reasonable offer refused, if taken by January 1st. Photographer, 23 W. Pine Street, Lodi, Calif.

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Have some capital to invest for part interest in photo finishing studio doing paying business; located in or near Minneapolis or St. Paul. Write Frank Jones, 268 Dayton Ave., St. Paul, Minn.

OUTFITS FOR SALE

Sale or Trade—Fine $6\frac{1}{2} \times 8\frac{1}{2}$ folding camera with or without convertible Perigraphic F5.6 lens. 5x7 folding, with lens, case, \$20.00. Eastman 5x7 plate and film tanks. 8-inch condensers, 6x30 Prism Binoculars. Want typewriter, 10-inch or 12-inch condensers, Graflex. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

Sale or Trade—5x7 Auto Graflex, 6 plate and film holders in good condition. 5x8 Bausch & Lomb Tessar 4.5, $8\frac{1}{4}$ -inch focus. Good many other things wanted. 12 to 14 inch Goerz Dagor 6.8 focus in good working order. Printing frame and plate holder. Address 9303 Olive Street, Oakland, Calif. Phone Elmhurst 2109.

OUTFITS FOR SALE—Continued

3A Kodak Special F6.3 in Kodamatic, cost \$98.00, for \$40.00. $3\frac{1}{4} \times 5\frac{1}{2}$ Conley camera. Rapid Rectilinear in Conley shutter, 1 sec. to 1/100, with three holders for \$6.00. Tessar 1C F 35 inch Spiral focusing mount, cost \$40.00 for \$20.00. W. J. Fitzpatrick, Majestic Building, La Crosse, Wis.

Graflex 4x5, used, good condition, no lens, \$30.00, with carrying case. New 5x7 Korona View, Turner Reich Convertible lens, \$90.00. John Becker, 421 12th St., Milwaukee, Wis.

Universal movie camera, two hundred foot model, fitted with turret and three lenses. Factory built in dissolved. Carrying case, five magazines and Universal tripod, all complete for \$300.00. W. E. Averrett, 1407 5th St., San Diego, Calif.

Plaubel Makina Vest Pocket Camera F 3. lens, compact, rigid, speedy, three plate holders, film pack adapter, like new, \$50.00. MacDonald, 424 Book Building, Detroit, Michigan.

Hollywood Flood-Lite in good condition, \$100.00. One Hollywood Arc Spot-Lite and Home portrait light, \$75.00 or both for \$150.00. R. E. Stinson, 423 Main St., Klamath Falls, Oregon.

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CLASSIFIED ADS — Continued

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Rectigraph (Photostat) machine 11"x14" complete with Cooper Hewitt lights, \$400. Terms. In first class condition. F. A. C., care Camera Craft, 703 Market St., San Francisco, Calif.

Kodak Auto Focus Enlarger, \$25.00; Home portrait lamp, \$25.00; Anastigmat lens, 8¼-inch focus F 4, \$40.00. Want 4x5 R B Telescopic Graflex, without lens. H. G. Frederick, Fort Bragg, Calif.

Premo No. 10, 5x7 Camera with Goerz Dagor 8¼ lens in compound shutter, 14 plate and film holders, fine condition, \$60.00. Harry Scott, 141 Fairfax Ave., Riverside, Calif.

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3A Special Kodak F 6.3 Anastigmat, compound shutter, leather case, plate attachment, 6 double holders. Would consider a good radio receiver in trade. W. C. Lauck, Mentor Avenue, Painesville, Ohio.

Auto Graflex for roll film, 4x5, Tessar 1C, F 4.5. Like new. Extras: 2 plate holders, finder, leather case, cloud filter, collapsing metal tripod. Inspection granted. Cheap. A. L. Brown, M. D., 312 Loring Block, Riverside, Calif.

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Kodak Auto Focus Enlarger. Give price and condition. H. M. Fish, 682 Brooklyn Ave., Oakland, Calif.

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Cooke, Tessar, Voigtlander, B & L Protar Series 1V, D Set Protar in Volute Shutter, Carl Zeiss, Goerz Dagor. All like new. Harris, 2 Turk Street, San Francisco, Cal.

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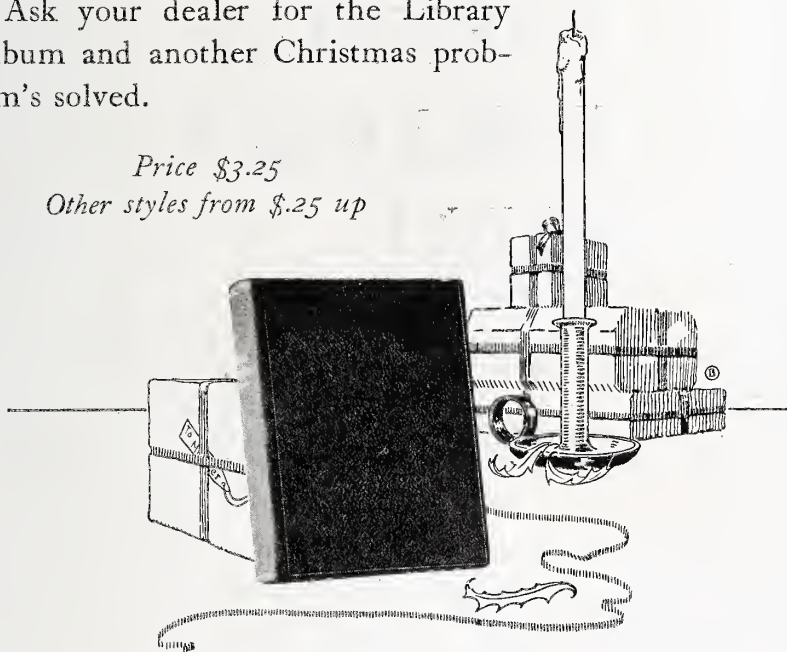
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Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, for October 1st, 1925, of "Camera Craft," published monthly at San Francisco, State of California, County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Ida M. Reed, who having been duly sworn according to law, deposes and says that she is the Business Manager of the "Camera Craft" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

Publisher, Camera Craft Publishing Company, San Francisco, California; Editor, Sigismund Blumann, of San Francisco, California; Business Manager, Ida M. Reed, San Francisco, California. That the owners are Camera Craft Publishing Company, San Francisco, California; Ida M. Reed, San Francisco, California.

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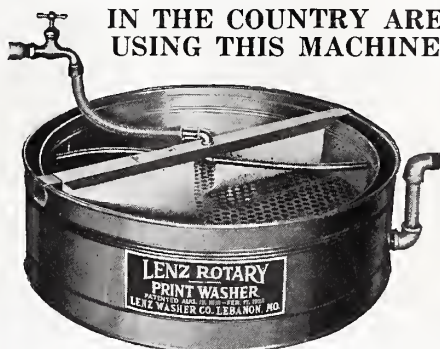
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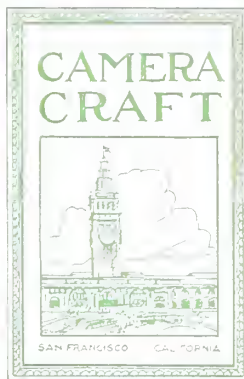
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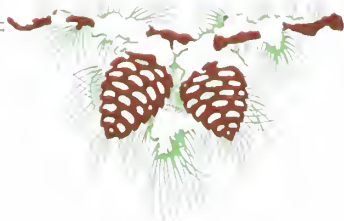
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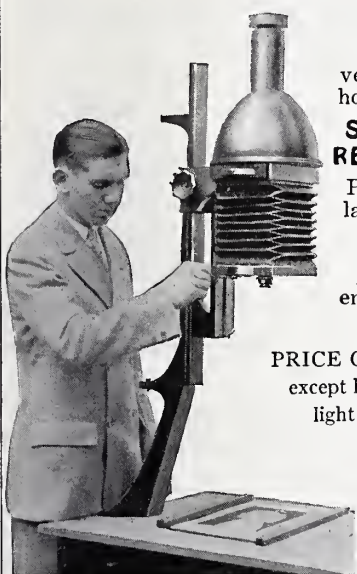
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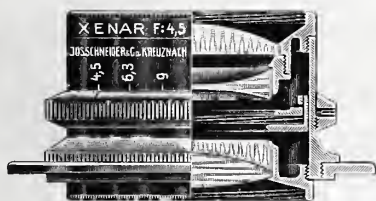
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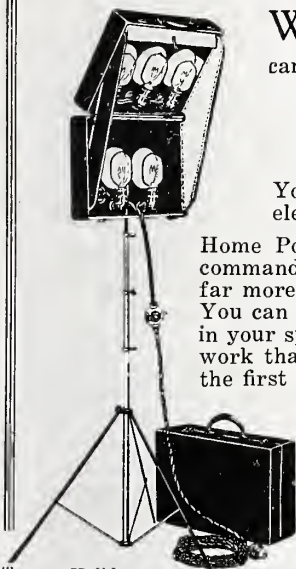
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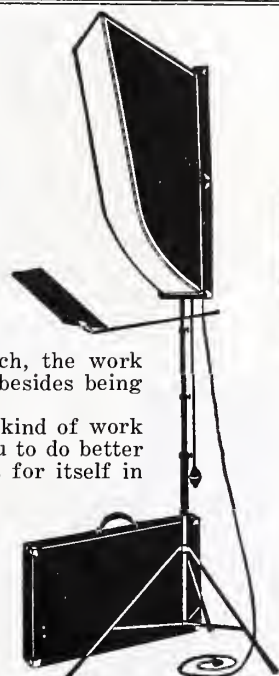
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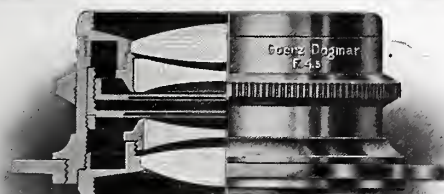
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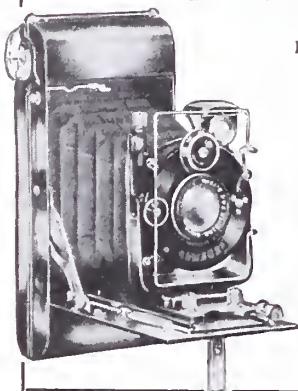
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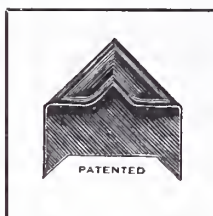


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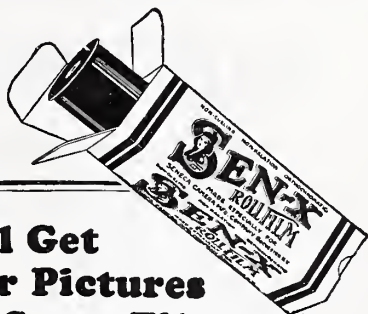
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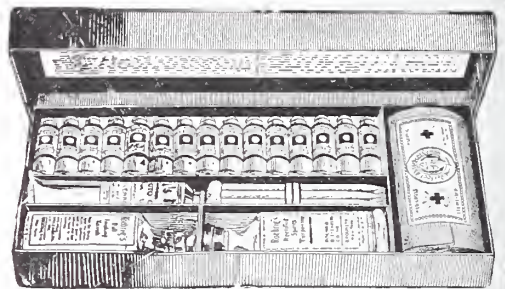
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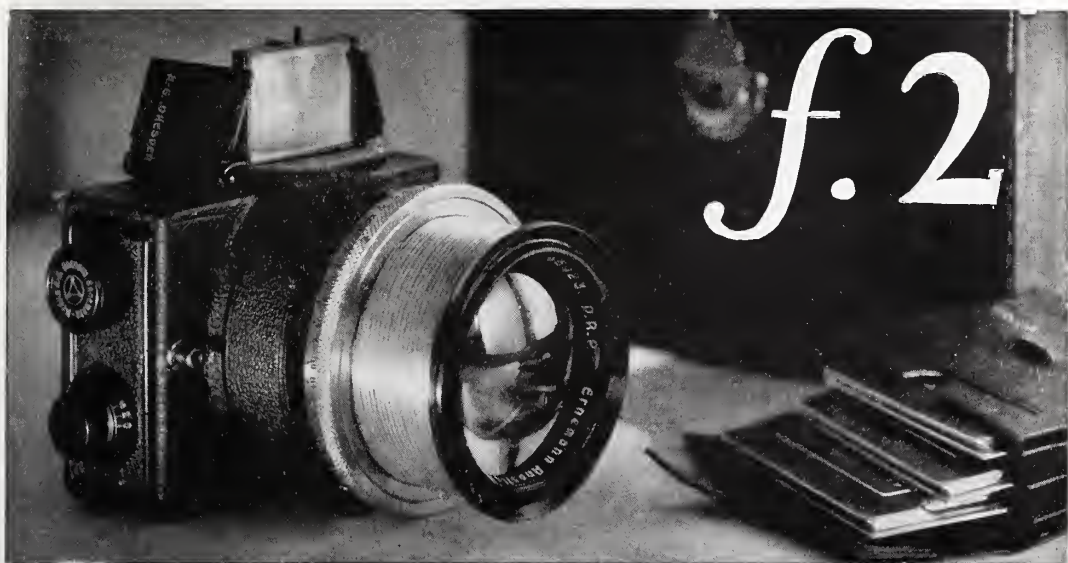
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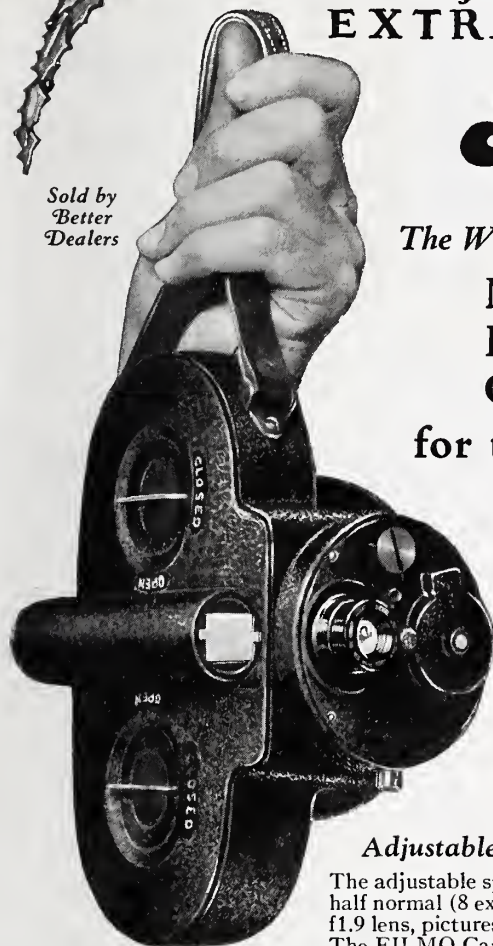
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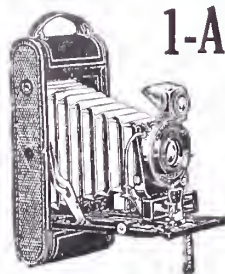
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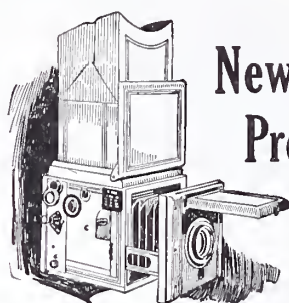
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